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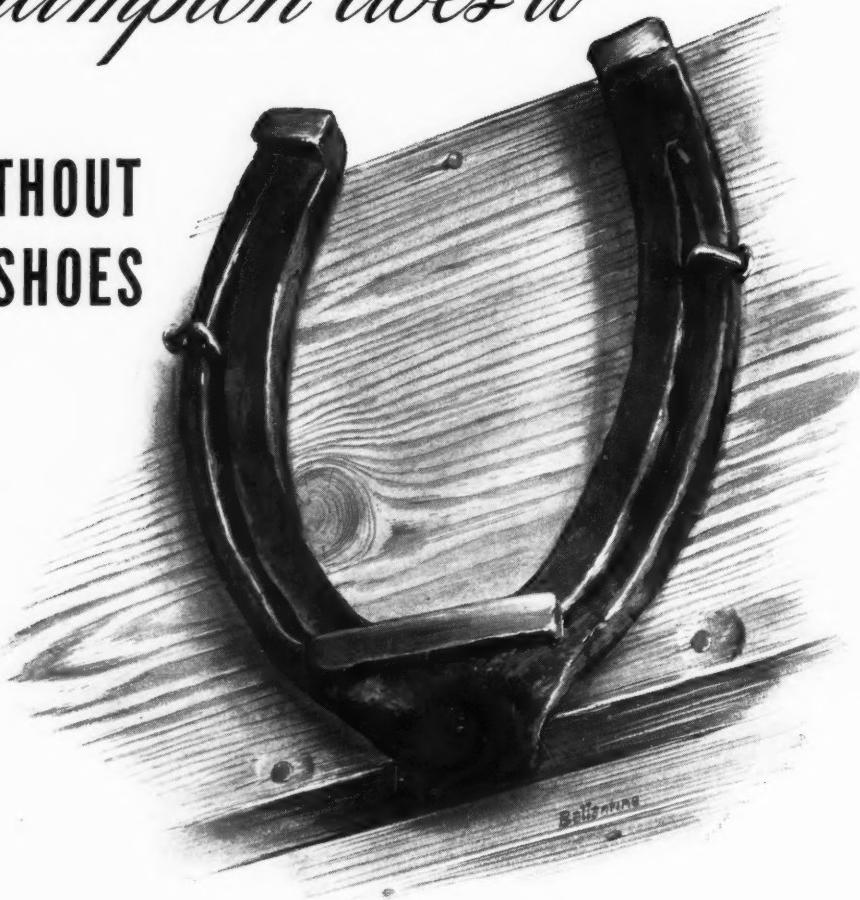
A P R I L 1 9 4 8

C H U B

R V. 121 April - Sept. 1948

Champion does it

**WITHOUT
HORSESHOES**



Advertisers and printers say they have consistently good luck with Champion paper. This paper's important part in good printing actually is much more than a matter of luck. It is the result of scientific knowledge that Champion has acquired over 54 years of making fine paper. It is the outgrowth of constant research that develops and improves a full line of paper for various printing processes, and maintains constant production control to assure uniformly high quality. This obsession for excellence has been evident all through the years, in development of personnel, plants, equipment, methods and timberlands. What some call luck is much more apt to be your own foresight in selecting the Champion paper actually engineered for the particular type of job you need.

THE Champion Paper AND FIBRE COMPANY . . . HAMILTON, OHIO

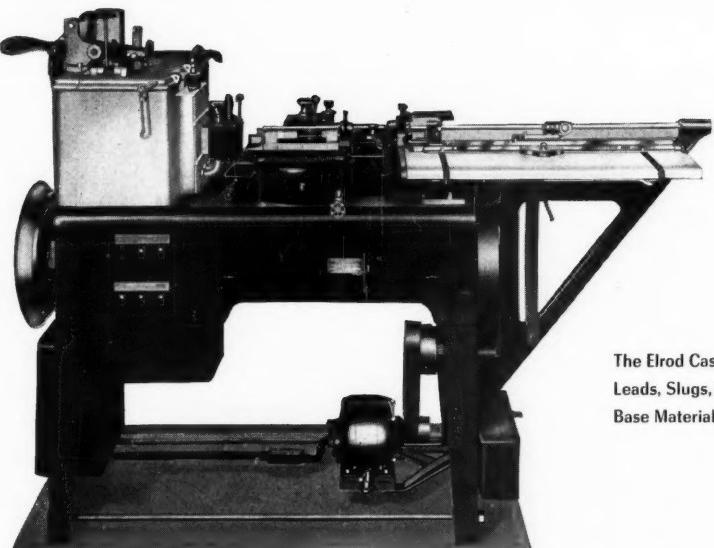


District Sales Offices

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

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Rey



The Elrod Caster for
Leads, Slugs, Rule and
Base Material

The Elrod

will help eliminate your strip material worries

All this wide range of material
from one Elrod—it means
real economy



An Elrod in your plant will help to end delays and worries due to an insufficient supply of strip material. Your compositors will be able to concentrate on the work in hand, knowing they will have plenty of leads and slugs, border rules, and base material for mounting cuts or shell-casts.

A single Elrod machine turns out a wide range of uniform, high quality material—from 1-point to 36-points in thickness—which is of decided advantage in effecting economical and profitable composing room production.

Elrod material is formed in the mold as one continuous strip of metal, and is free from brittle breaks or welds. Because of its great solidity, it will withstand today's exacting requirements in printing, stereotyping or electrotyping.

The Elrod has no complicated mechanism to get out of order, and each part is designed for dependable service. The changing from one mold to another is quickly and easily done. The maintenance cost of the Elrod is low.

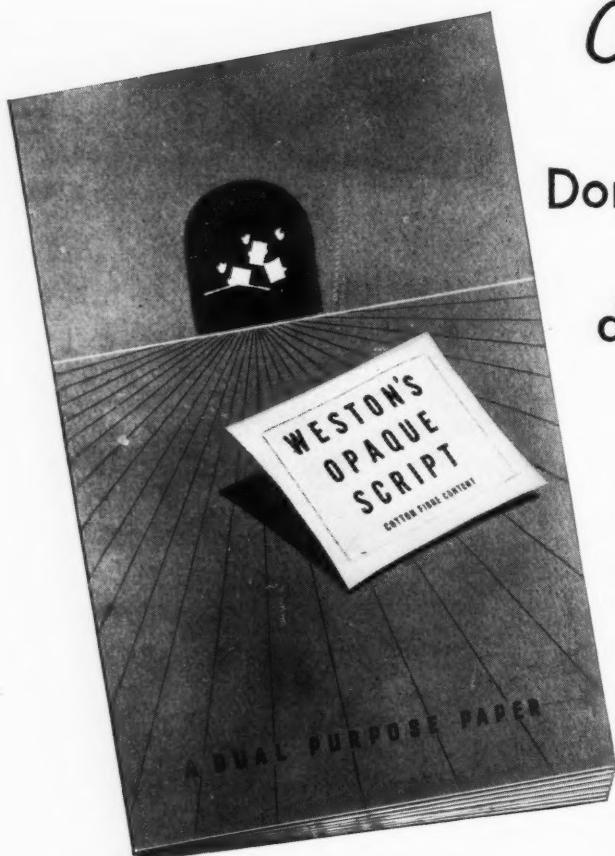
Its daily use in hundreds of plants is ample evidence that the Elrod eliminates strip material worries, and will help to improve the whole production program.

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14, Illinois

Published monthly by Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Subscription, \$4.00 a year in advance; single copies 40 cents. (Send Canadian funds—\$4.50 a year; single copies, 45 cents—to The Inland Printer, Terminal A, P. O. Box 100, Toronto.) Foreign \$10.00 a year; three years, \$20.00. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional second-class entry at Lafayette, Indiana, under date of April 30, 1948. Copyrighted 1948 Maclean-Hunter Publishing Corporation.

**IT'S NEW...IT'S DIFFERENT...
IT FILLS A LONG-FELT NEED**

Weston's
Opaque Script
COTTON FIBRE CONTENT



*Get this new
sample book...*

Call your Weston distributor. He'll be glad to rush you a copy of the new Weston's Opaque Script sample book. Or, if you prefer, write for it direct.

Don't fail to see and try
this handsome
dual-purpose paper

Between the covers of this smart, new sample book you'll find paper such as you've never seen before . . . beautiful, white, opaque, custom-made cotton fibre paper that combines the texture, finish and color—as well as the sizes and weights — of both text and letterhead paper. Just to look at it suggests infinite possibilities . . . business letterheads, social stationery, announcements, booklets, brochures, financial statements, programs—whole families of related pieces, with that appealing "new look".

Weston's Opaque Script is made in letterhead and text paper sizes, wove and laid finish, white only, with matching envelopes.

BYRON WESTON COMPANY
DALTON, MASSACHUSETTS



Keeping in Touch

IPI
International Picture Ink

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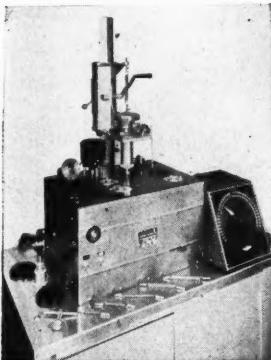
No Tap Dancing Lessons

As you know, the word, "tap-out," has nothing to do with tap dancing. To the printing craftsman, the tap-out is a time-honored way of testing the tack of an ink with one's finger. As ink makers, we don't use the fingertip tap-out in



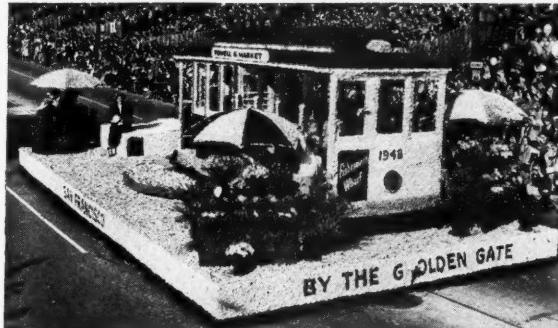
our own tests, but rely, instead, on more scientific instruments such as the Rotational Viscometer shown below.

But a pressman is a skeptic. He believes you have to mix art with science to produce good printing. We like that and hope he will keep checking on anything we tell him in these columns. If they help him we would like to know. If they don't, we would like to know that too. Our best customers are the printers who know that it pays to "Keep in Touch with IPI."



Precision instruments have replaced the finger tap-out in measuring viscosity and tack in printing ink manufacture. This is the Rotational Viscometer developed in IPI's Research Laboratory and made available to the industry through the Precision Scientific Company, Chicago.

PASADENA PICTORIAL PRODUCED OVERNIGHT



Pasadena Tournament of Roses Pictorial produced overnight, 21 hours after parade's end. Above, prize-winning San Francisco float.

That's a Lot of Paper and Printing

In its December 1947 issue "Paper Industry and Paper World" says—"At the close of 1947 this country alone will have consumed almost as great a tonnage of paper and paper products as the rest of the world in 1947" . . . "1947 will show that we are crowding close to the 25 million ton consumption mark—an advance of almost 5 million tons in the past three years . . . may conceivably reach 30

million tons in 1950." That's a lot of paper which means a lot of printing and a lot of printing ink. It sort of scares us because it is a challenge to the printing industry and the printing ink manufacturer to maintain high standards of quality at such record levels of production. It means faster printing methods.

That's why the major part of IPI's research program is devoted to developing better methods of fast drying which at the same time maintain quality printing results.

We Don't Encourage Counterfeiting, But—

Irvin S. Cobb once said he did not condone athletic competitions involving physical violence, but if he had to go to a wrestling match he wanted to sit up front where he could hear the bones crunch.

We don't encourage law breaking and we don't sell ink to counterfeiters if we know it. However, even counterfeiters seem to recognize the qualities of IPI inks. When the Secret Service caught up with a counterfeiting gang in Chicago last month, they raided their plant and seized their equipment.

Among other things, they found a supply of IPI printing ink (see photo). The ink was sold to a jobber who had no knowledge of how his cus-

tomer was going to use it, and therefore was freed of all blame by the Secret Service. It was our first sale to this account which has been in business 25 years and has an excellent reputation.

Yes, when it comes to using IPI inks for counterfeiting, "We're agin' it," and this little write-up is not to be construed as an advertisement to the fraternity. Anyone else, however, who has a color matching problem might keep it in mind.

At Right: Chicago Daily News photo, courtesy of John Harm, shows that even counterfeiters use IPI inks. Otto Kerner (left), U. S. Attorney and Harry D. Anheier, Secret Service Chief, examine counterfeit printing plates and fake money, after rounding up the nation's largest counterfeiting ring. A supply of IPI inks bought through a jobber was also found. Somebody did a darn good job of color matching—but don't ask for samples!

GEMTONE INKS USED

Plates, Printing, Binding 32 Pages in 21 Hours

They did it again! The 36-page Souvenir of famed Pasadena Tournament of Roses including color pages, was produced overnight with IPI Gemtone inks, just as last year. This was possible because of the fine cooperation among photographers, plate makers, IPI Oakland Factory, Trade Pressroom and the Login Printing Company.

At 11 A.M., New Year's Day the parade was over and photographs ready for the engraver. Black and white plates went to press at 9 P.M. the same day.

Last Color Plates Midnight— Books on Street at 8:30 A.M.

In addition to the scores of black and white illustrations, the book contains many two and four color illustrations.



These were printed with IPI Gemtone process inks. They were printed as received—the last one at 12 midnight. Gemtone black was run first, Gemtone yellow second, then red, and last, blue. Covers had been printed in advance. The inks worked beautifully, drying fast with a fine finish, and books were on the street at 8:30 the following morning.





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MARCH OF TIME

1898 - 1947



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Retain perfect symmetrical shape in any climate,
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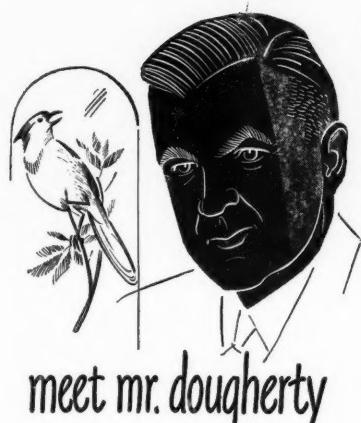
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Dampers — Moisture controlled by adjustment

ENDS DO NOT SWELL

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ROLLERS
AVAILABLE FOR
TRIAL WITHOUT
OBLIGATION**

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meet mr. dougherty

This is Jack Dougherty*, another booster for Harris Litho-Chemicals and a guy who can give you a practical hand with plate room and production problems.

Jack's spare time interest is wild life—wild songbirds, that is. His first love, however, is lithography since he has spent most of his life in the business beginning as a hand transfer apprentice in Germany.

If you're in or around the Great Lakes area and need some down-to-earth consultation on photography and platemaking, get in touch with Jack. He and his brother litho-technicians who distribute Harris Litho-Chemicals will be glad to drop in and talk over your difficulties. Combination shops that are just getting under way will appreciate the dependable results obtainable with Litho-Chemicals and the helpful, *extra* service. Why not check the list and give your nearest dealer a call?

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DEEP ETCH PROCESS, SURFACE PLATE AND PRESS CHEMICALS

AKRON, Metzger Supply	JE 4136
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*CHICAGO, ROBERTS & PORTER	WAB 6935
CINCINNATI, McKinley Litho	CH 6323
DENVER, A. E. Heinson	TA 8251
DALLAS, HARRIS-SEYBOLD	C 8305
DETROIT, ROBERTS & PORTER	TE 27900
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MONTREAL, W. E. Booth	BE 2328
NEW YORK, ROBERTS & PORTER	CA 61646
PORRTLAND, CALIFORNIA INK	AT 6371
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SALT LAKE CITY, CALIFORNIA INK	5-1952
SEATTLE, CALIFORNIA INK	MA 3215
TORONTO, W. E. Booth	EL 3285
VANCOUVER, Dominion Printing Ink & Color Co., Ltd.	MA 1025
WASHINGTON, D.C., Phototechnical Lab.	TR 8345

The Inland Printer

Leading Business and Technical Journal in the Printing and Allied Industries

VOL. 121 • APRIL, 1948 • NUMBER 1

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LATEST

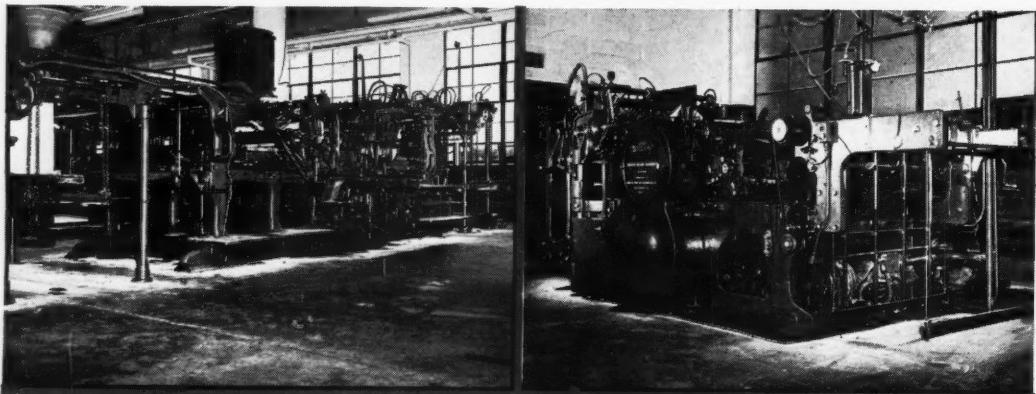
NEWS BULLETIN

★ ★ ★ ★

MONDAY, JANUARY 19, 1948 - - - FINAL N

LARGE PRINTER MOUNTS PRESSES ON UNISORB

Modern Anchoring Method Protects Presses, Building



Miehle T/C Press (left) and Miller Major Automatic (right) installed on UNISORB Mounting at Rumford Press, Concord, N. H.

Cuts Costs Due to Vibration Damage

Rumford Press, large New England printing firm, has mounted all presses in its new building on UNISORB

Known to absorb from 60% to 85% of transmitted vibration and noise, UNISORB Mounting protects presses and floors. In addition, it gives the added benefit of quieter surroundings for workers, increased efficiency for management.

Installing presses on UNISORB does away with bolts and lag screws, thus prevents the necessity for drilling holes in floors. Simple and quick, a special cement binds the UNISORB pads to the machine feet and the floor. Permanent set absolutely prevents any riding.

Inexpensive to install, this modern anchoring method is fast gaining printing industry recognition as the effective means for combating press and building damage due to excessive vibration.



LOOK FOR THE RED CENTER AND UNISORB BRAND MARK

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210-PI SOUTH STREET, BOSTON 11, MASSACHUSETTS

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Fine Printed Reproductions Require Fine Coated Paper

The filmy lace and sheer materials of dainty lingerie are difficult to portray in print. Good photographs, half-tones and printing play their part. But the first essential is the use of a fine coated paper with a smooth, enamel surface capable of depicting all the details and tone gradations of the finest engravings.

The photograph featured here was used in a recent advertisement of Faerie Silk Mills appearing in the magazine "Lingerie Merchandising."

The publishers of that important journal have standardized on Consolidated Coated to obtain accurate and striking half-tone reproductions of such subjects.

Photo courtesy of
Faerie Silk Mills, Inc.
Makers of Fine Knit Underthings

Consolidated Coated Papers { PRODUCTION GLOSS MODERN GLOSS

By making available quality coated papers in the price range of uncoated stocks, Consolidated has solved the paper problem for many of America's leading national magazines and trade and technical journals.

Consolidated Coated has likewise answered the long-sought needs of an im-

pressive list of advertisers who specify it regularly for their most important catalogs and brochures.

Manufactured in weights down to 45 pounds, Consolidated Coated Papers meet almost any printing requirement of Publishers, Printers and Advertisers.

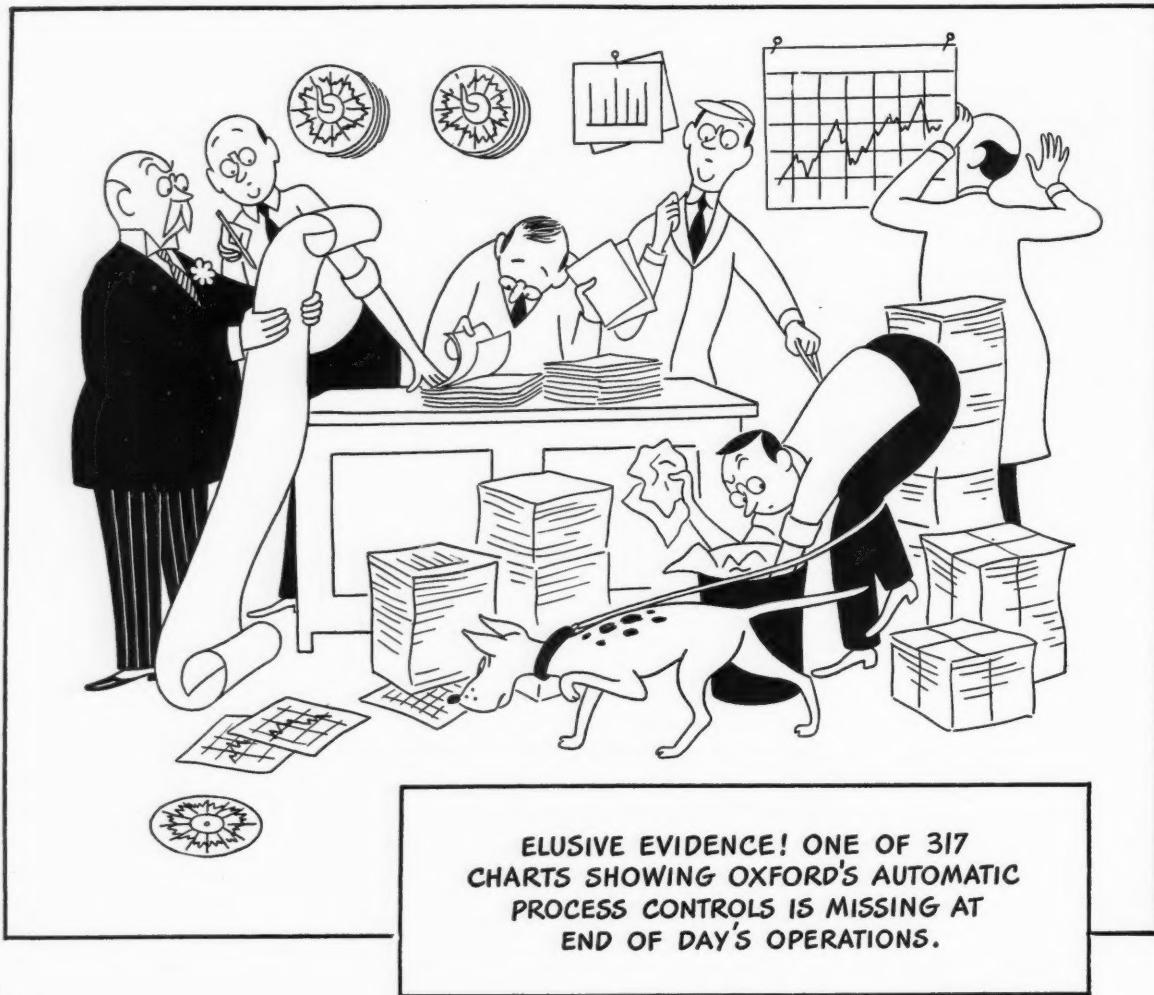


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ELUSIVE EVIDENCE! ONE OF 317 CHARTS SHOWING OXFORD'S AUTOMATIC PROCESS CONTROLS IS MISSING AT END OF DAY'S OPERATIONS.

OXFORD makes many different grades of paper, and aims to make each one the highest quality of its kind.

To help assure this quality, there is Oxford's careful control of every step in papermaking—from mammoth stock piles of the right kind of pulpwood through each process to finished paper.

More than 300 automatic controls, for example, are used to insure uniformity in our papermaking process. During each day's run, testing laboratories constantly check samples. Other samples are actually printed to check proper performance.

These controls and tests—together with the long experience of Oxford's papermakers, many of whom have spent their entire lives at Oxford—are the basic reasons for the high quality of Oxford papers.

Paper merchants in key cities, coast to coast, handle these quality papers. Bring your printing problems to them for practical assistance in securing better results where printing jobs *must* be right.



Included in Oxford's line of quality printing and label papers are: Polar Superfine Enamel, Maineflex Enamel Offset, Maineflex C1S Litho, Mainefold Enamel, White Seal Enamel, Engravatone Coated, Carfax English Finish, Super and Antique, Aquaset Offset and Duplex Label.

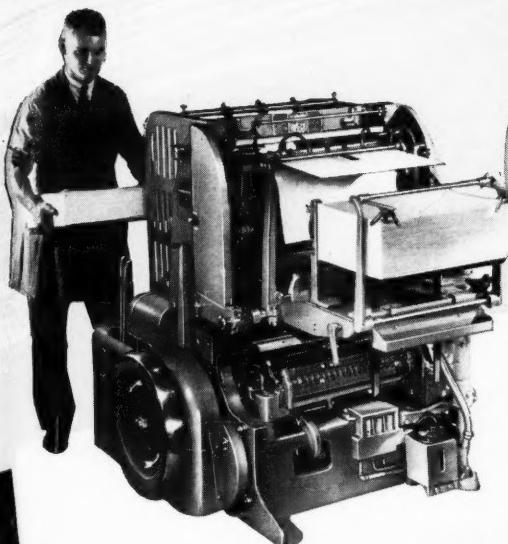
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combination!

FOR A WIDE RANGE OF JOBS
from post cards to 22 x 28 sheets

It will pay you to consider the possibilities of handling a more complete range of work... simply by planning your future installations to include the improved Miehle Vertical and the Miehle 29 Letterpress.

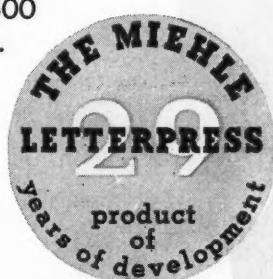
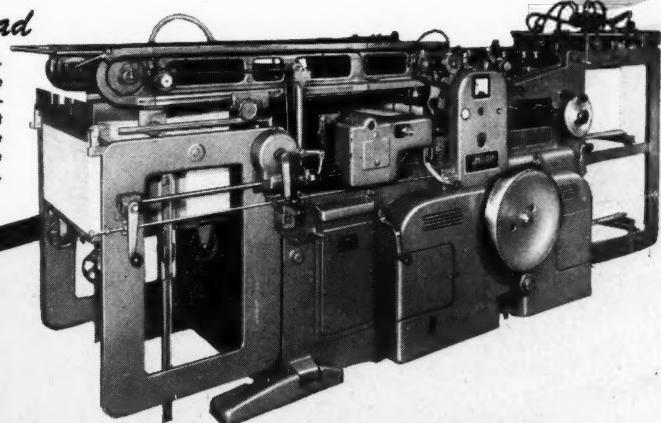
With the Vertical, you can bid on large or small runs using sheets from $3\frac{1}{4} \times 5\frac{1}{2}$ up to 14×20 , in almost any weight... utilizing press speeds ranging from 3000 to 5000 I.P.H. Printing from simple type forms, halftones, and process plates with equal ease, the Vertical has well been called "*the fundamental necessity in every pressroom*".

With the Miehle 29, you can easily handle a range of sheet sizes from $8\frac{1}{2} \times 11$ to 22×28 in practically all stock weights... on a rugged, automatic flatbed letterpress that operates at conservatively rated speeds from 2500 to 4500 I.P.H....with accurate register and clean, sharp impressions.

Both the Miehle 29 and the Vertical are capable of *actual production that will average closer to top press operating speeds than that of any other presses within their size range*. Here, then, are presses to meet your requirements for faster production of higher quality work with more profit per job... today and tomorrow. Write for descriptive catalogs.

Look to the years ahead

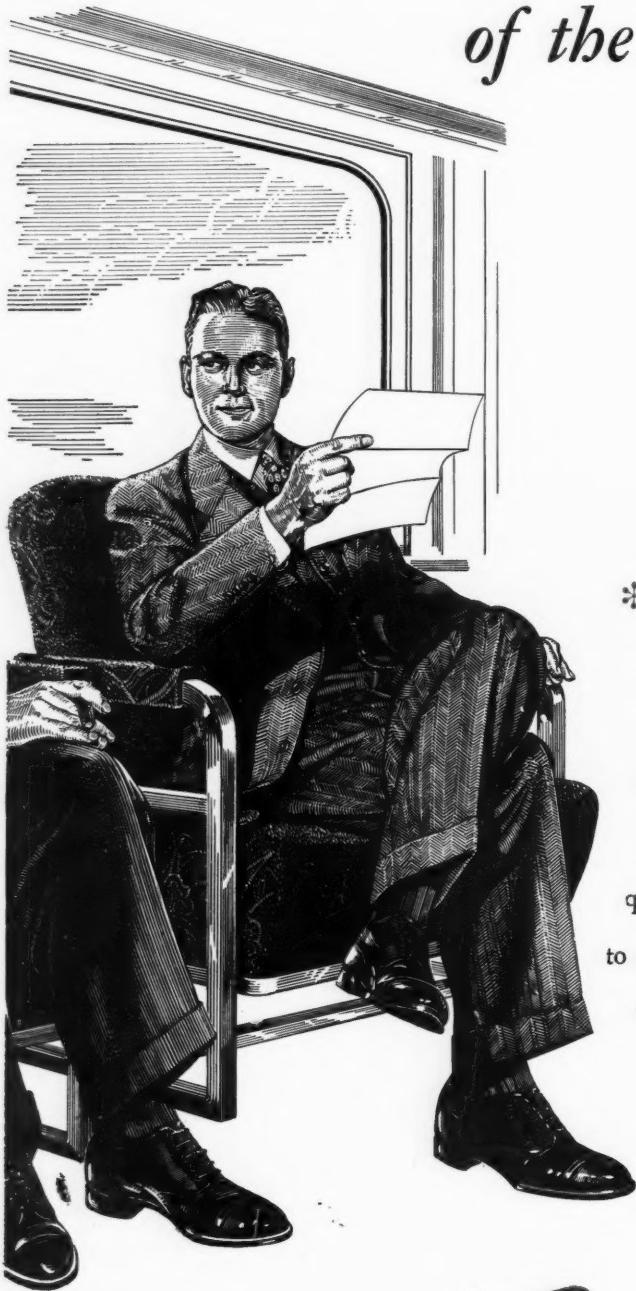
(Below): Scene from the new Miehle full-color sound motion picture "Look to the Years Ahead", which discusses the importance of long-range planning of equipment purchases and demonstrates the Miehle Vertical and 29 Letterpresses. Available for showings to Graphic Arts trade groups.



MIEHLE PRINTING PRESS & MFG. CO.

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*"...now, here's what their Chairman
of the Board writes..."*



**On Correct Bond*, an opinion worthy of expression is worthy of the crisp, clean-imaged authority with which this fine, rag content bond presents it. As American business becomes more critical of letterhead appearance, those qualities that have long commended Correct Bond to printers take on added weight. For a letterhead with prestige in its very feel—with a finish that lends distinction to the type and ink it wears—specify rag content, air dried Correct Bond.

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ENVELOPES TO MATCH

Correct Bond

WHEREVER THE WRITTEN WORD MUST TRULY REPRESENT YOU

HOWARD PAPER MILLS, Inc. • AETNA PAPER COMPANY DIVISION • DAYTON, OHIO

When you buy
a paper cutter...
say **how**

how **WELL WILL IT CUT?**
how **MUCH WILL UPKEEP COST?**
how **LONG WILL IT PRODUCE EFFICIENTLY?**

The answers to these three questions
are found in the design of the paper cutter for,
ultimately, design determines performance.

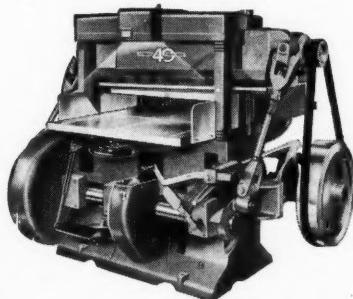
Seybold, and Seybold design alone, gives you
Double-End-Pull, combined with Continuous,
Double-Shear knife action. Ask any owner
of a Seybold paper cutter how this improves
cutter performance . . . produces more
accurate cutting, without chatter marks . . .
keeps knives sharper longer . . . keeps machines
operating at top efficiency for many years.

Don't let confusing smoke signals
distract your attention from the main issues of
"How well" . . . "How much" . . . and "How long".



**Seybold Announces Availability of
HEAVY-DUTY 40" Paper Cutters**

Seybold offers a limited number of Heavy-Duty 40" Precision Paper Cutters for early delivery—as soon as 4 to 6 weeks in many instances. These machines are now on display at all Seybold district offices. Stop in and see this machine in action today. Find out for yourself why "Double-End-Pull, combined with Continuous Double-Shear knife action" makes such a big difference in paper cutter performance.



Harris-Seybold Company
General Offices, Cleveland 5, Ohio

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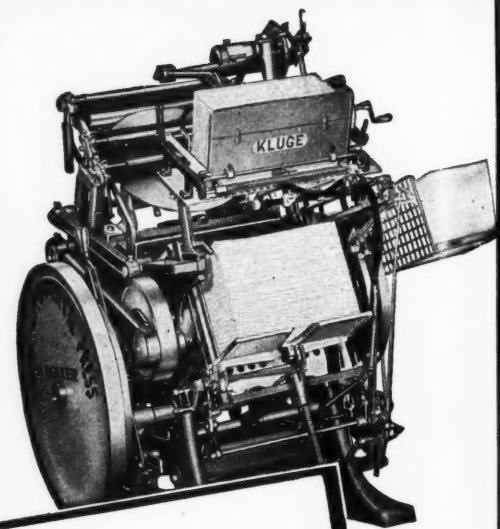
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Quality -
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You'll buy a
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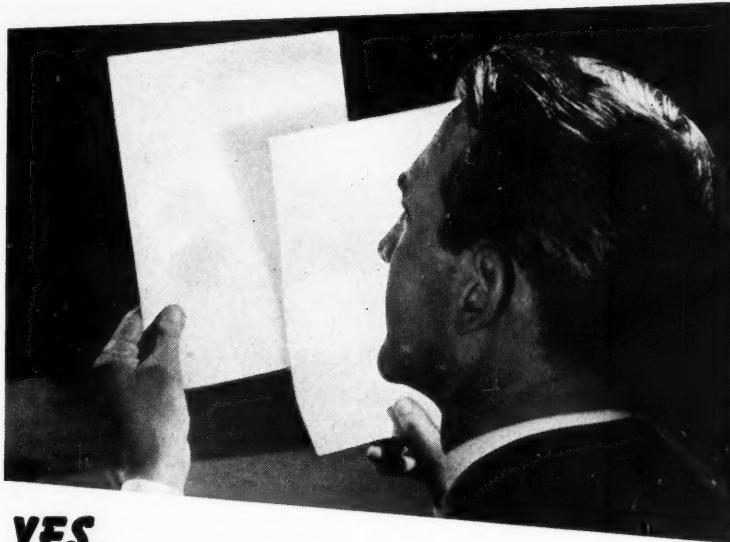
BRANDTJEN & KLUGE, INC.,

SAINT PAUL 3, MINN.

Hammermill Bond is better today than you've ever seen it before*



YOUR CUSTOMERS WILL LIKE improved Hammermill Bond's clear, smooth surface, its uniform strength and dependability. You'll enjoy the way they give you reorders on the jobs you place on it for them.



AND YOU'LL LIKE the way this improved Hammermill Bond performs in your pressroom. Hammermill Bond, as you know, has always been a well-behaved sheet...now it rates still higher than ever.

YES,

it's the whitest Hammermill Bond

That's what you'll say when you compare this improved Hammermill sheet with any other all-purpose bond. You'll see how much brighter, clearer this snow-white paper is.

And when you examine its other superior printing characteristics, you'll understand why thousands of printers regularly use it today.

* SEE FOR YOURSELF

send for this **FREE** sample book →
and Test Packet of Letterhead-size sheets

This up-to-date sample book shows improved Hammermill Bond's fourteen pleasing colors and the purer, brighter white. Send for it. Look it over. You'll see why you can buy Hammermill Bond with economy and confidence...select it for letterheads, second sheets, business forms, 4-page letters, enclosures. You'll agree with the printers who consistently say it adds new sparkle and customer satisfaction to their printing jobs.



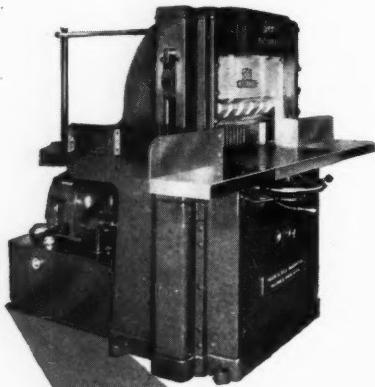
Send this
coupon now

**HAMMERMILL
BOND**

Hammermill Paper Company, 1601 East Lake Road, Erie, Pennsylvania
Please send me—**FREE**—a sample book showing the wide color range and brighter
white of Hammermill Bond and Test Packet of Letterhead-size sheets.

Name _____ Position _____
(Please attach to, or write on, your business letterhead)

IP-AP

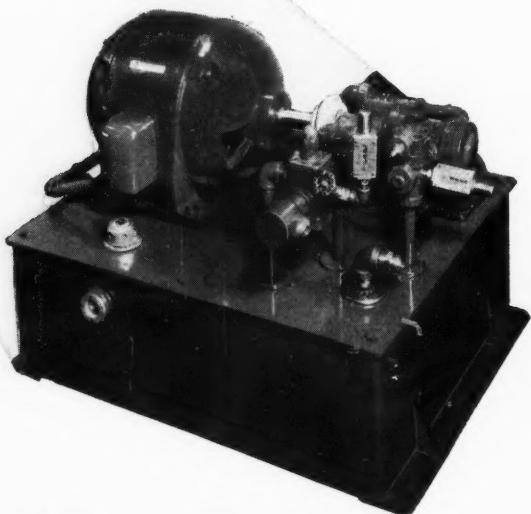
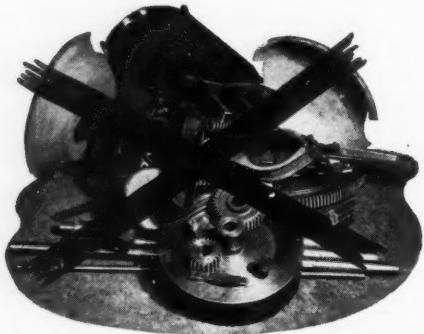


Powered by HYDRAULICS

The New NATIONAL 36" HYDRAULIC

... is more than a step ahead, it's FULLY Hydraulic. Its power plant consists of a motor driving dual hydraulic pumps, which supply the pressures which operate both the clamp and the knife. All you do is press a small lever... National does the rest. Its irresistible power is amazingly quiet. Clamp pressure is readily adjustable. Safety is greater than ever. Look for it. Try it. You'll want to buy it... and you can! Write for the name of your National Distributor.

Hydraulic power eliminates more than 183 moving parts including clutch, brake, flywheel, drive gears and mechanical safety devices.



NATIONAL Cutter Division

of the FRANK M. HILL MACHINE CO. Walpole, Massachusetts

In 1948...How much profit Will you LOSE... If you DON'T USE IT?

How many customers...

will you lose . . . if you can't give them miracle-service . . . deliver it, as soon as it's printed (for it takes "no time" for the lightning Baum to fold it, or fold, paste and trim

it)? Others CAN today give FASTER deliveries . . . thanks to their Many-purpose-many-profit-Automatic Baum.

What will it cost to OWN it?

and corral the maximum profit . . . including extra "velvet" profits of two or three operations at once . . . and give your customers, unsurpassed fast deliveries . . . and even

give them better prices while making more than ever net profit . . . breaking down sales resistance thereby?

It will cost—only a small part of your increased profits . . . may we suggest you install it on the payment-out-of-greater-earnings plan?

Could you dream up a better answer to the Printers' Prayer than . . .

An Automatic, All-Buckle, Folder-Scorer-Cutter-Paster-Perforator that insures perfection in accuracy, versatility in folding every used style of fold and at tomorrow's PRODUCTION RATE (speed greater than the

speed "ceiling" paper can travel) . . . folding the thinnest paper or the thickest, any texture or any condition of stock . . . perfect accuracy . . . spoilage nil.

**Could you dream up any better buy . . . than Pre-War Prices?
Cauld you dream up any better deliveries than 30 to 60 days?**

We feel we have presented the proposition very poorly—you can't understand or realize HOW MUCH it IS costing you to do without it . . . or you would have wired your order for a 14x20 or 17½x22½ or 22x28 or 25x38 Baum Gold-Mine. Why not do it NOW??? Over 2,000 competitors HAVE since V-E Day.

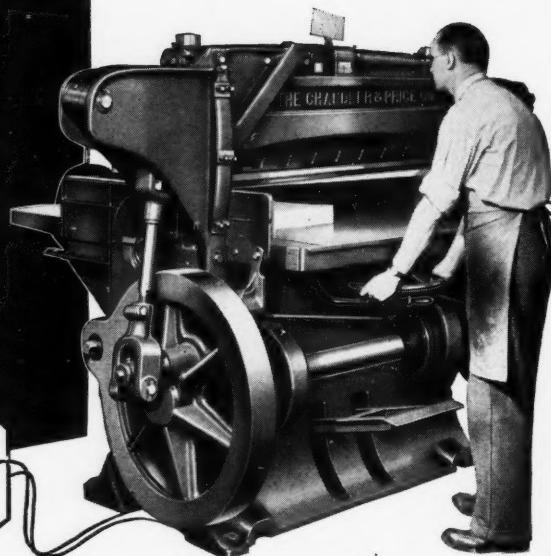
Russell Ernest Baum INC.

615 CHESTNUT STREET • PHILADELPHIA 6, PA.

**Get these Paper-Cutting
Advantages with
CHANDLER & PRICE
AUTOMATIC CUTTERS**

39" 44" 50"

*Available for
Prompt Delivery*



Two things are mighty important in the paper cutter you want today—*prompt delivery*, and a cutter with a *reputation for dependable performance and long life*. Chandler & Price automatic cutters give you *both*.

These cutters also provide the four things most wanted in a paper cutter: (1) Accurate Cutting; (2) Speed; (3) Convenient Operation; (4) Freedom from Mechanical Troubles.

1. Accurate Cutting—A solid one-piece casting provides a rigid vibrationless bed . . . no warping or twisting under heavy cuts . . . heavy ribs on the underside prevent springing under heavy cuts . . . knife is *pulled*, not pushed, avoiding knife chatter and providing smooth even cuts. Simultaneous use of both hands is required to start knife stroke. Automatic stop so that cutter absolutely cannot repeat!

The back gauge is always rigid when in locked position; jogging of heavy stock against it cannot make it get "out of square" with the knife.

2. Speed—In paper cutting, speed depends not only on *cutter speed* but also on *control speed*. C&P Automatic Cutters have all three controls—locking lever, back-gauge handwheel, and cutter-starting levers—grouped right in front. Lost motion is eliminated. Operator works freely, easily, and at maximum efficiency. A short quick push on a lever at the operator's left hand releases the back gauge . . . a spin on the ball-bearing handwheel shoots the back gauge along the table to the wanted position. A short pull on the locking lever wedges the back gauge immovably. Overhead measuring tape has big, easy-to-read figures.

3. Convenient Operation—Additional con-

veniences include: three-part back gauge that can be set to cut three dimensions at a single stroke . . . easily adjusted friction box (controlling binder pressure) located out in the open, with indicator showing pressure applied at all times . . . knife adjustment with a single wrench, drawbar at either side easily turned to raise or lower knife . . . a sliding panel that opens and closes automatically, as the knife ascends and descends, keeps trimmings from packing in the knife-slot.

4. Freedom from Mechanical Troubles—Continuous tests and many years of use have proved that the C&P clutch takes hold smoothly and positively even after thousands of engagements. When wear occurs after long use, a slight movement of a single lever outside the clutch casing restores action to original efficiency . . . brake is self-adjusting to take up its own wear, and further adjustments are made when needed, by turning a single nut . . . all oiling points readily accessible, with oil leads from important bearings brought out in clusters of oil tubes at either side of cutter.

These and many other advantages which will handle your cutting problems for years ahead are fully described in an 8-page booklet which will be supplied upon request. Write us.



THE CHANDLER & PRICE COMPANY
CLEVELAND, OHIO



Manufacturers of Printing Machinery for over 60 Years





COLOR PHOTO BY UNDERWOOD

A Legend — with a modern business moral!

A BLAZE OF COLOR across the sky, with a pot of gold at its end! It's so lovable a legend that we hate to admit it isn't so.

And, when looked at from a business point of view, we needn't. In a hundred different ways, business uses color to improve the production that in turn increases profits.

An humble example, but one of enormous business importance, is the business form. Throughout America, leading companies use HOWARD BOND — and HOWARD BOND's clean, clear colors — to distinguish each page of multiple business forms, thus speeding recognition of units, expediting pro-

duction, facilitating distribution and filing.

Color—the charm of color—the appeal of color—the action stimulated by color—are all available in the HOWARD BOND "rainbow" of colors for business printing. National distribution means HOWARD BOND is available everywhere.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

"THE NATION'S BUSINESS PAPER"



DETROIT PUBLIC LIBRARY

YOMA'S



COLOR PHOTO BY RALPH RAWLINGS—UNDERWOOD

UNIFORMITY . . . Today, dollars for advertising must be dollars for sales. They're cautiously spent . . . thoughtfully spent . . . to create advertising that works. Many advertisers and printers are guarding this effectiveness by specifying *Maxwell Offset* on more and more jobs. In this way, they are making the most of the faultless workability, the predictable quality, the fidelity of reproduction they know they can expect.

HOWARD PAPER MILLS, INCORPORATED
MAXWELL PAPER COMPANY DIVISION • FRANKLIN, OHIO

Maxwell Offset

For uniformity—in finish, in strength, in ink consumption, in whiteness or color conformity

This steady light doesn't cost..

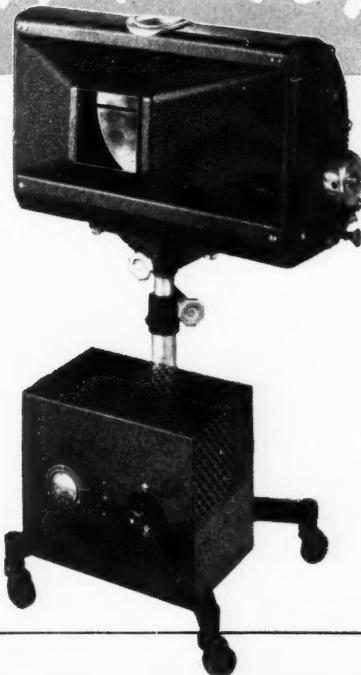
**HERE'S POSITIVE PROOF
THAT THIS MODERN LAMP
CAN SAVE YOU MONEY**

it PAYS!

**The NEW STRONG
GRAFARC
FULLY AUTOMATIC
HIGH INTENSITY
ARC LAMP**

Especially designed for all photo-mechanical reproduction processes with

**CAMERA
PRINTING FRAME, COMPOSING MACHINE**



● Comparison table based on printing a certain number of identical jobs with each lamp.

LAMP	TOTAL COST TO PRINT JOBS
Strong—Grafarc 95 amp.	\$.97
Lamp A—dual 45 amp.	1.88
Lamp B—90 amp.	3.05
Lamp C—50 amp.	7.83

● Comparison table based on exposing a certain number of identical jobs with each lamp combination.

LAMP	TOTAL COST TO EXPOSE JOBS
Strong Grafarc (2 used)	\$1.02
Lamp D—35 amp. (4 used)	2.65

THE **STRONG**
ELECTRIC CORPORATION

The WORLD'S largest

**Manufacturer of
Projection Arc Lamps**

**57 CITY PARK AVENUE
Toledo 2, Ohio**

If you are using your present lamp as little as 15 hours a week your savings during a year dictates that you purchase Grafarc lamps NOW!

You not only start important savings but furthermore immediately begin to reap the benefits of better control and the resultant improved standards of workmanship.

The Strong Grafarc assures exceptional steadiness of intensity and color balance of light output . . . The optical system is so designed that uniform illumination can be provided on any work from 8" x 10" up to billboard size. The Grafarc eliminates the illumination variable in the accurate control of densities. Exposures can be made by a simple timer.

The burning away of the carbons is compensated for by means of a variable speed carbon feed motor, which maintains a constant arc gap length. A meter and dial switch are provided as a means of indicating and compensating for any changes in line voltage.

THE STRONG ELECTRIC CORPORATION 57 City Park Ave., Toledo 2, Ohio.

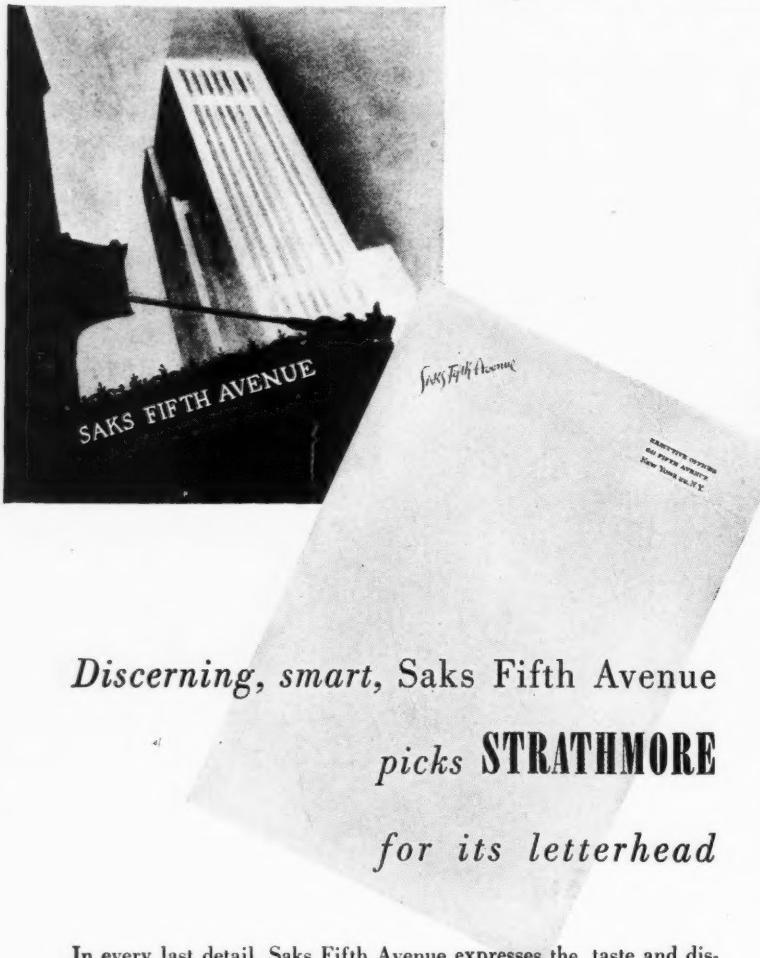
Please send free literature and prices on the new Strong Grafarc High Intensity Arc Lamp.

Name..... Firm.....

Street..... City..... State.....

DETROIT PUBLIC LIBRARY

Prominent Users of Strathmore Letterhead Papers, No. 76 of a Series



*Discerning, smart, Saks Fifth Avenue
picks STRATHMORE
for its letterhead*

In every last detail, Saks Fifth Avenue expresses the taste and discrimination of an establishment that serves a distinguished clientele. With considered judgment it chooses to write all communications from its executive offices on Strathmore. The very look of the letter gives the recipient a feeling that whatever comes from Saks Fifth Avenue must be right.

All over America firms with fine reputations to maintain express the character of their houses with Strathmore Letterhead Papers. Does your letterhead paper do your company full justice? If it leaves something to be desired, ask your printer to show you samples of Strathmore papers.

Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Bond.

STRATHMORE *M A K E R S
O F F I N E
P A P E R S*

Strathmore Paper Company, West Springfield, Massachusetts

Strathmore **ADVERTISEMENTS**

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

* * *

This series appears in:

TIME

NEWSWEEK

UNITED STATES NEWS

BUSINESS WEEK

ADVERTISING & SELLING

TIDE

PRINTERS' INK

SALES MANAGEMENT



Sure it's GRAVURE

SURE IT'S BOARD STOCK. The idea that rotogravure is limited to thinner stocks is distinctly old hat. Champlain Rotogravure Presses print millions of these Jello cartons in a continuous operation from a fast-moving web. Yet Champlain Presses handle tissue-thin cellophane, difficult foils or glassines with equal ease.

SURE THERE'S FINE TYPE. On Champlain Rotogravure Presses, fine type, heavy solids and delicate tone work are reproduced with amazing fidelity to original art.

SURE IT'S DIE-CUT. The exclusive fully enclosed Speedry ink fountain permits Champlain Presses to use instant-drying inks and lacquers, to print in any number of colors delivering rewound or sheeted, ready for *immediate* fabrication. Or, fabrication steps may be performed *in line* through the addition of standard Champlain units that score, slit, perforate, apply glue, emboss, or punch—all in a single, continuous passage of the stock. Champlain's 360° running register control—push

button operated—instantly corrects registration of color and in-line fabricating steps.

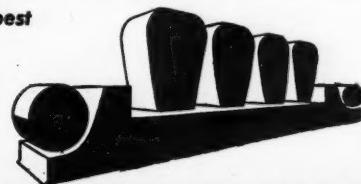
ALL THIS AND LOW COST TOO! For all its speed, versatility and long-known quality, gravure is low-cost, too—a lot lower than most people think, lower than processes that lack gravure's advantages. Why not send samples and production data today for a specific analysis of what gravure can do for you. Champlain Company, Inc., 88 Llewellyn Avenue, Bloomfield, N. J.



CHAMPLAIN ROTOGRAVURE PRESSES

rotogravure at its best

Speedry



On rotogravure presses up to 36" width, the patented Weiss-Speedry ink fountain is an exclusive Champlain feature.

FAST! FLEXIBLE! PROFITABLE!



The Cleveland "Double M" Folder
with its unique folder system
can fold up to 1,000 sheets per hour.

FOR MIDDLE SIZED, HIGH SPEED AUTOMATIC PRESSES...

the Cleveland "Double M" Folder

Superseding Cleveland Model "B," this folder is 50% faster; has three folds in the 8 page section, compared with one in Model "B"; handles single and multiple impositions in both parallel and right angle folds; takes 28x44" maximum in right angle fold, as against 26x40" for Model "B"; also a 28x58" sheet for parallel fold, compared with Model "B's" 26x58".

In ease of setting, folding of complicated forms, handling and feeding of larger sheets—and accuracy of folding, it represents a truly remarkable advance over its predecessor.

Cleveland Model "Double M" is used by trade binderies and by producers of letterpress, offset and

lithographic printing. Offset jobs produced by step-and-repeat method may, with Model "Double M," be folded in gangs of two or more up, greatly reducing folding costs. Such work may also be slit apart on this folder, with corresponding saving in cutting cost.

The detailed outline of the range of work possible with the Cleveland Model "Double M" makes quite a lengthy and extremely interesting story. We'll be glad to send it upon request—together with information about other Dexter and Christensen Equipment that is facilitating production and establishing sound economies in printeries and binderies.

Dexter & Christensen Machines

All Dexter and Christensen Products are sold and serviced by

DEXTER FOLDER COMPANY

General Sales Offices, 330 West 42nd Street, New York 18, N. Y.

SALES REPRESENTATIVES: Chicago, Philadelphia, Boston, Cleveland,
Washington, St. Louis

AGENTS: Dallas, Denver, San Francisco, Los Angeles, Seattle,
Toronto, Montreal, Winnipeg . . . and in Foreign Countries

DEXTER Machines are built by Dexter Folder Company at Pearl River, N. Y.

CHRISTENSEN Machines are built by Christensen Machine Company at Racine, Wisc.

✓ NO FLAME

✓ NO WIRING

✓ NO CONTACT

✓ NO OPERATING EXPENSE

...yet it ends
Static
PROBLEMS!

An Entirely New Principle. The Ionotron Static Eliminator® is a brand-new application of a sound scientific principle. It is totally different from old-fashioned static eliminators. There is no hazardous flame. It uses no electric current, so it is shockproof. There is no tinsel to drag over, and sometimes smear, heavy forms.

And . . . there is no Operating Expense. The Ionotron will far outlast the printing equipment to which it is attached. Life of the alpha-ray source in the Ionotron is measured in centuries rather than in years! Only maintenance needed is to keep the bar clean.

The Ionotron Static Eliminator bar contains a source of continuous alpha radiation. This radiation ionizes the air and makes it a good conductor of static. The result: static bleeds off harmlessly over the ionized air to ground.

Ionotrons in Letterpress Printing. Ionotrons minimize choke-ups, and fire hazard due to static. They

are a valuable aid in securing even, straight piling at the jogger. They are easily applied.

Gravure Applications. Applied to gravure presses, Ionotron Static Eliminators minimize the hazard of fires started by static. Ionotrons make it possible to use thinner inks. They materially reduce the feathering caused by static.

Who is Using the Ionotron. The Ionotron Static Eliminator is in successful operation on a large number of printing presses. Among the users are Milprint, Incorporated, with plants in Milwaukee, Philadelphia, Los Angeles, San Francisco and Tucson, Doubleday & Company's Country Life Press, Oneida Paper Products Co. Printers everywhere are finding the answer to static problems in the Ionotron.

For Further Details. For more complete information on application of Ionotrons to printing machinery you use or design, fill in and mail the coupon. Manufactured and distributed in Canada and the British Commonwealth by: Eldorado Mining & Refining (1944) Ltd., Ottawa, Ontario, Canada.



Dept. N-2, U. S. Radium Corp., 535 Pearl Street, New York 7, N. Y.

- () Please send me your bulletin describing the Ionotron Static Eliminator.
() Attached are details of the static problem(s) I am interested in eliminating.

Name.....

Title.....

Company.....

City..... Zone..... State.....

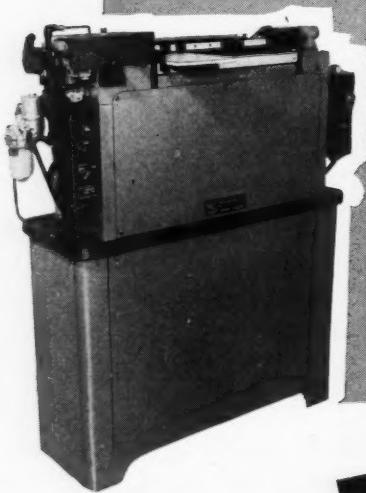
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WHAT CAN A PENNY DO TODAY

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Well...it can SPIRAL BIND
a Book or Catalog
in your own plant
within a complete cost of
ONE CENT PER COPY



For example, in quantity of 10,000 at our
"penny a book" binding cost, you can
punch and SPIRAL a book up to 12½"
binding length with flush cut covers.

The "SB6" SPIRAL BOOKBINDING MACHINE is
automatic . . . binds faster . . . better . . . at the
LOWEST COST in the mechanical binding field.

LET US ARRANGE A CONVINCING DEMONSTRATION

Equipment Division **SPIRAL BINDING COMPANY, Inc.**

Manufacturers of Mechanical Bookbinding Machinery

406 WEST 31st STREET

NEW YORK 1, N. Y.

AMERICA HAS COME A LONG WAY IN THE PAST FIFTY YEARS



"Get off those crackers, Blackie!"

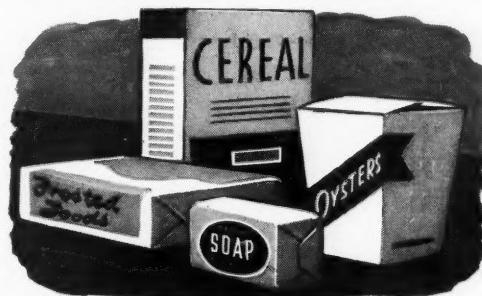
Yesterday's open cracker barrel is a choice item of Americana, a museum piece. Today, from Maine to Monterey, from rural store to supermarket, you'll see row after row of *packaged* foods . . . safeguarded against dust, dirt and the grocery cat's prowlings.

Storekeeping and food selling have come a long way in fifty years! So have American standards of hygiene, American education in sanitation.

It's been a wonderful half century! During these fifty years, we have contributed our own share—through paper and paper products—to the improvement of health and hygiene, to the broadening of education. Paper and printing have carried the torch for better living. They have widened markets for industry . . . brought

comforts and conveniences undreamed of fifty years ago.

What's ahead? Under free enterprise, the sky's the limit! International Paper Company, 220 East 42nd Street, New York 17, New York.



INTERNATIONAL PAPERS

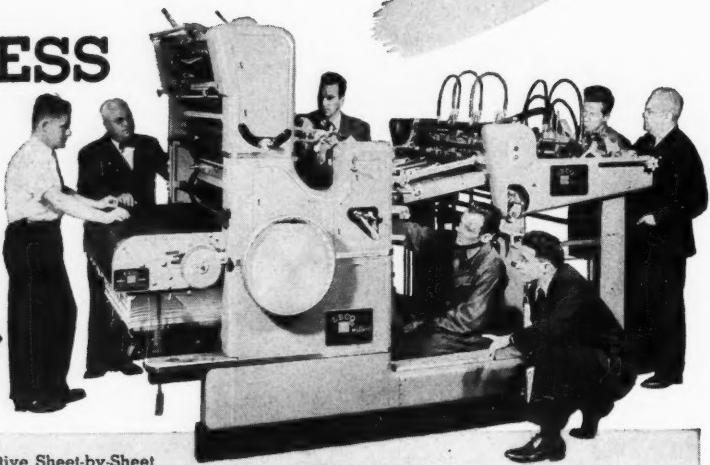
For Printing and Converting

When Writing These Advertisers, Please Mention THE INLAND PRINTER

CHECK and COMPARE

E.B.CO

OFFSET PRESS



MORE DEPENDABILITY

- Positive Sheet-by-Sheet
Reloading Type Feeder
- Positive Sheet Control
from Feeder to Guides
- Pre-Register Slow-Down Guides
- Unique Patented Front Guides
- Patented Pull Side Guide
- Positive Register Detectors
- Three Point Registering
Mechanism
- Skeleton Feeding Cylinder

MORE ACCESSIBILITY

- Efficient Adequate
Dampening Motion
- Accessible Sturdy
Dampening Rollers
- E.B.CO Plated Water Rollers
- Inker Driven from Main Drive
- Ink Fountain Holds Ample Supply
of Ink
- Cylinders Balanced on Tapered
Roller Bearings
- Patented Individually Sprung
Grippers
- Four Form Rollers of Different
Diameters
- Variable Accurate Ink Fountain
Easily Cleaned
- Quick Accurate Paper Thickness
Setting



FOR COMPLETE DETAILS SEND
FOR BOOKLET. CLIP THIS COU-
PON TO YOUR LETTERHEAD.

E.B.CO

MORE EFFICIENCY

- Full Sight Large Diameter
Inking Rollers
- Patented Fast Action Plate
Clamps
- Rapid Accurate Plate Cylinder
Adjustment
- Proper Blanket Tension Easily Applied
- Inbuilt Automatic Clear View Delivery
- Streamlined for Safety
- Scientific Color Finishes
- Easy to Clean Wear Resistant Enamels
- Correctly Designed Heavy Jig
- Bored Side Frames
- Rugged One Piece Welded Steel Base
- Accuracy in Gear Manufacturing
- Careful Inspection in Manufacturing
- Run-in and Tested at Factory
- Comparatively Easy to Learn to Operate

MORE PROFIT

- "V" Belt Drive from
Variable Speed Motor
- Well Guarded but Permits
Access to Working Parts
- Reduced Maintenance —
Standard Replacement Parts
- Simplified Operating Press Controls
- Up to 6,000 I.P.H.—Plus Less Down-Time

**PRINTING MACHINERY DIVISION
ELECTRIC BOAT COMPANY**
445 PARK AVENUE, NEW YORK 22, NEW YORK
CHICAGO OFFICE: 400 W. MADISON ST., CHICAGO 6, ILL.

OUR THANKS to the
many firms in the industry
who pioneered, tested and
PROVED the finer work-
ing qualities of the E.B.CO
Offset Press.



Temperance vs. Prohibition

● Paper has a terrific thirst. If it can't get a drink at home, it's almost sure to drink on the job and make things miserable for some printer.

That's why temperance — not prohibition — is the formula for the care and feeding of Chillicothe Offset.

The just right moisture content of Chillicothe Offset is built-in right in the carefully air-conditioned processing rooms of the Chillicothe Mill. It arrives with the moisture sealed in, thirst quenched, ready to go to work.

Most pressmen say they run Chillicothe Offset without hanging, yet never worry about shrink, stretch, curl or lint.

Cross-breeding enamel and offset advantages gave birth to the truly aristocratic stock of Chillicothe Offset.

Maker of a distinctive line of fine papers for many uses, including such distinguished stocks as

LOGAN AND ADENA OFFSET AND BOOK

CHAMOIS TEXT • CHILLOTINTS

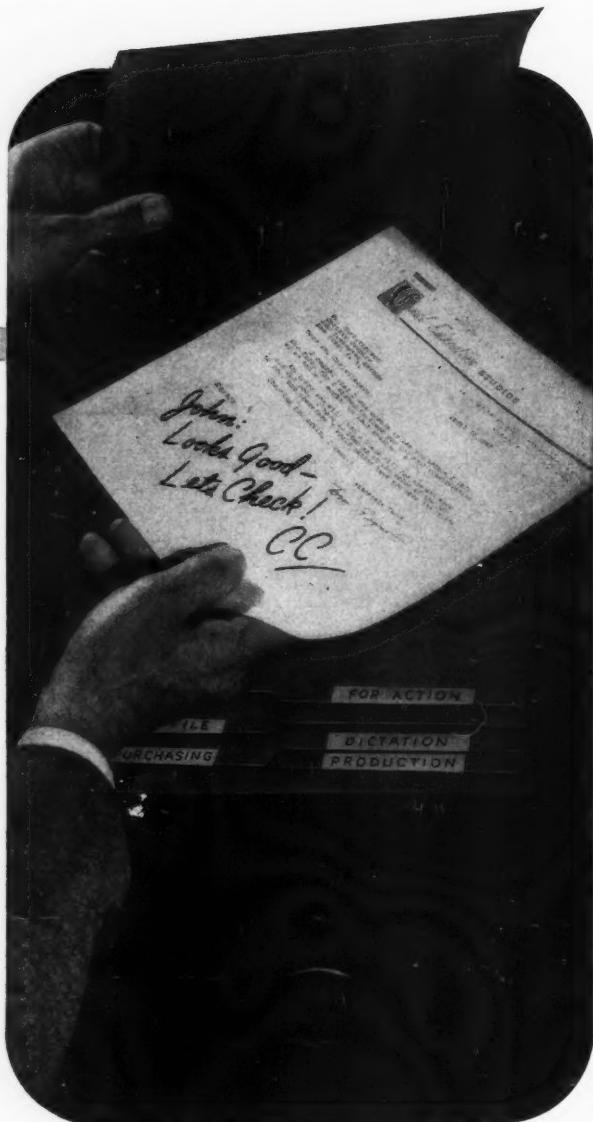
GREETING CARD PAPETERIES

— ask us about them

"*Chillicothe Papers*  *make the best impression"*
THE CHILlicothe PAPER CO.
 CHILlicothe, Ohio

In direct mail Selling...

"paper makes a difference!"



Direct mail letters reach a selected audience — but their message must be attractively presented to gain and hold reader interest. It is here that "paper makes a difference."

EAGLE-A TROJAN BOND

is exceptionally suited to direct mail "letters that sell." Economical to use for mass mailings, it lifts such letters out of the ordinary. Specify Eagle-A Trojan Bond, 25% cotton content — cockle or smooth-vellum finish — to assure a fine appearance which repeated tests in sales letters have proven productive.

Companion grades of 25% cotton content are Eagle-A Trojan Onion Skin and Eagle-A Trojan Record.

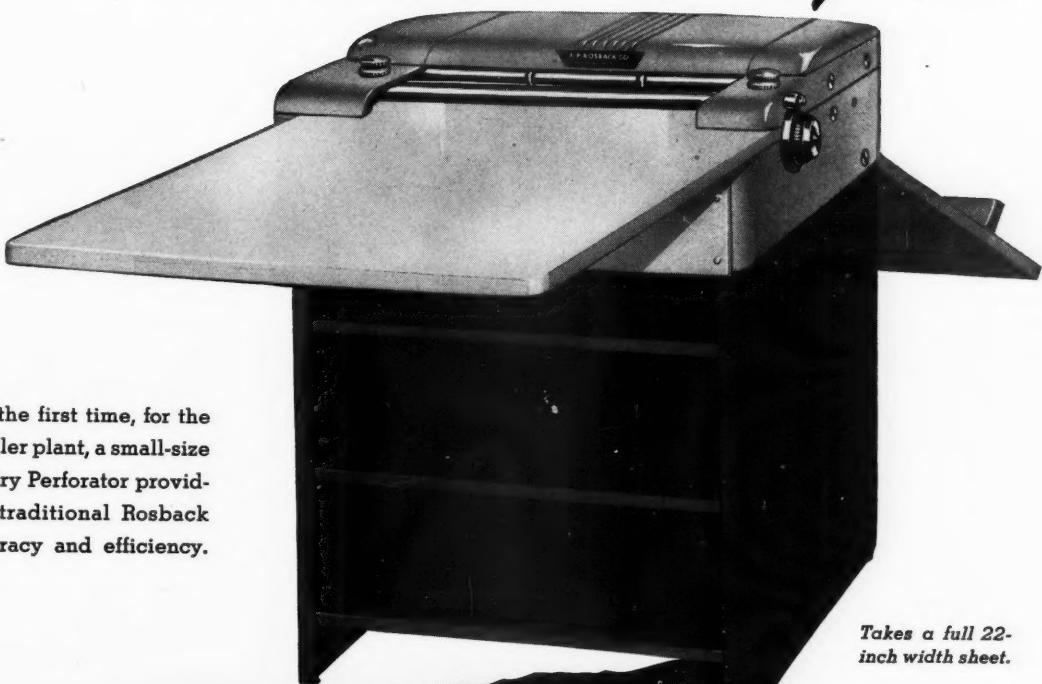
Write for Eagle-A Trojan Bond sample portfolio.

EAGLE-A PAPERS

AMERICAN WRITING PAPER CORPORATION • HOLYOKE MASSACHUSETTS

Announcing

THE ROSBACK "Twenty-Two"



For the first time, for the smaller plant, a small-size Rotary Perforator providing traditional Rosback accuracy and efficiency.

Takes a full 22-inch width sheet.

A Full-Size Machine for a Man-Size Job

This new Rosback Rotary Slot Perforator accepts a full 22-inch sheet, thus it perforates full-size folio stock with perforations to run either the short way or the long way of the sheet. Strike perforating is readily done, length of strike being controlled by graduated knob at right side of perforator. Standard equipment includes motor and two pairs of slot perforating heads. Special heads also available for snap-out work, scoring, creasing, etc.

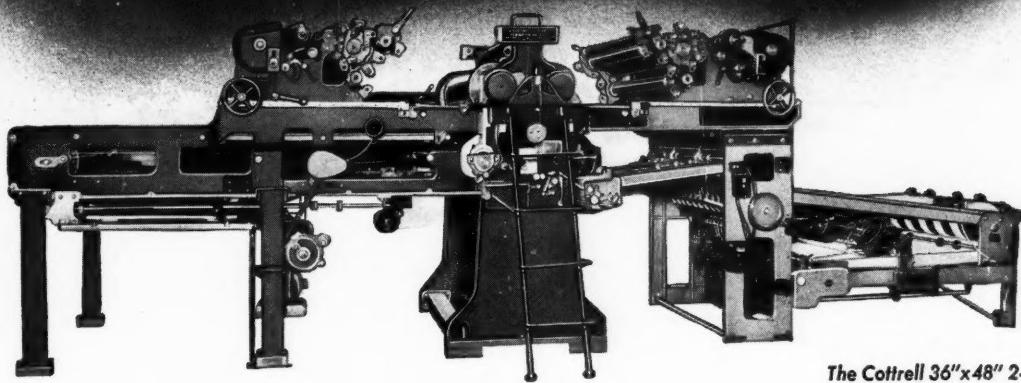
For bulletin containing complete specifications and for price quotation on the new Rosback "Twenty-two", see your nearest Rosback Dealer or write direct to us.

F. P. ROSBACK COMPANY, Benton Harbor, Mich.

WORLD'S LARGEST MANUFACTURERS OF PERFORATORS
GANG STITCHERS AND PAPER PUNCHING
AND DRILLING MACHINES

Please Mention THE INLAND PRINTER When Writing to Advertisers

Predictable Results



The Cottrell 36"x48" 2-color sheet fed rotary press.

... in color printing at speeds
up to 5500 sheets per hour.

C. B. COTTRELL & SONS CO.

Westerly, Rhode Island

New York: 25 E. 26th St. • Clayburn Division: 3713 N. Humboldt Ave., Milwaukee, Wis.
Chicago: Daily News Bldg., 400 W. Madison St. • Smyth-Horne, Ltd., 13 Bedford Row, London W.C. 1, Eng.

Cottrell

BUY ENVELOPES
MADE BY OLD COLONY
FROM YOUR
PAPER MERCHANT

Old Colony Newpage

A ROUNDUP
OF ENVELOPE NEWS AND
INFORMATION OF VALUE
TO PRINTERS

NUMBER
EIGHT

PUBLISHED BY OLD COLONY ENVELOPE COMPANY, WESTFIELD, MASS.
Envelope Makers for Brown Company, Eastern, Hurlbut, Mead, Rising, Stratmore, Valley and Warren

APRIL
1948

UNDER THE FLAP

By S. GUY ASHLEY
Vice President and Sales Manager

Well! Here we are starting the second quarter of the year. The first quarter was tough — snow and more snow, and cold! Ugh! But let's forget about the weather and remember only that business was good.

After journeying through the South, Southwest and Middle West, and seeing the tremendous resources of this country of ours, I can not have anything but an optimistic outlook for the future. During my trip, I heard some nice compliments on the *Newpage* and, better still, on the envelopes of distinction — envelopes made by Old Colony!

Incidentally, I saw one of our new cabinets for the Informals in the Stratmore Rag Content lines . . . Every lady should have one to add charm and distinction to her writing desk!

A VERY PRACTICAL AID FOR PRINTERS

Many printers enthusiastically report that Old Colony's new manual of die sizes is the most practical and helpful envelope buying guide they have ever seen.

Easy to use, the Die Manual lists more than 450 Old Colony dies by the shortest dimension. It contains a vast amount of size and style information — has detailed diagrams of envelope classifications — window dies faithfully reproduced to scale — tells about Old Colony's excellent facilities for helping printers solve tough envelope problems.

The Old Colony Die Manual has 54 compact pages, bristling with information to help you find what you want — in a hurry! If you'd like a copy (or an extra copy) of this finger-tip guide to smart envelope buying, write the *Newpage* Editor, Old Colony Envelope Co., Westfield, Mass.

The Hidden Value

There's a hidden value in a superior envelope, represented by the 1001 things subconsciously done well by people who really take pride in making each envelope as well as they know how.

Old Colony is singularly fortunate in having this sort of people in its plant — loyal and cooperative — who take enough interest in their jobs to give to the work they do more skill and attention than is required.

THE ADJUSTER — KEY TO QUALITY CONTROL

Eighth in a Behind-the-Scenes Series
On Making Quality Envelopes

Adjusting an envelope-making machine calls for mechanical knowledge and skill of a high degree. While the operator's dexterity and alertness are major factors in safeguarding the quality of the product, the man who adjusts the machine holds the key to quality control.

Unless an envelope machine is perfectly adjusted, it can't turn

SALE OF WEDDING ANNOUNCEMENTS IS EXPECTED TO TOP ALL-TIME HIGH

**Old Colony Preparing for May-June Rush — Promises Quick Delivery
On Complete Line Of Wedding Announcement Combinations**

WESTFIELD, MASS. — Profits of May-June sales of wedding announcements may be the best in the history of the printing and engraving industry, according to latest reports.

out a superior product. And each machine — with its gumming, folding and counter mechanisms, its multitude of cams, gears, conveyors and levers — must always be set just right.

An envelope machine can be as temperamental as a child prodigy and as obstinate as a tired mule. Sometimes the adjuster is able to spot trouble and fix it in a jiffy. Other times he may have to call on all his skill for several hours — but no matter how long it takes, a machine is never put back into production until it is perfectly adjusted.

Different papers, gums and machines present the adjuster with a wide variety of problems. No wonder it takes from four to six years before a mechanic merits the status of a fully-qualified adjuster at Old Colony!

To help printers and engravers meet this expected demand, Old Colony Envelope Company is prepared to ship from stock to its paper merchants a complete line of wedding announcement envelopes, and enclosures, as well as accessory items.

Standard Sizes Available

Wedding announcements in two standard sizes, regularly price listed and stocked, are ready for immediate shipment in 100% rag, 25% rag, #1 papeterie and #3 papeterie grades.

Standard size envelopes to take a flat (single fold) sheet 5 1/4 x 8 1/4 measure 4 1/2 x 5 1/8 (inside) and 4 5/8 x 6 1/8 (outside).

Standard size envelopes to take a flat (double fold) sheet 7 1/4 x 10 1/4 measure 3 3/8 x 5 5/16 (inside) and 4 x 5 5/16 (outside).

Sheets are panelled and scored, but may be obtained plain scored.

Packaged Attractively

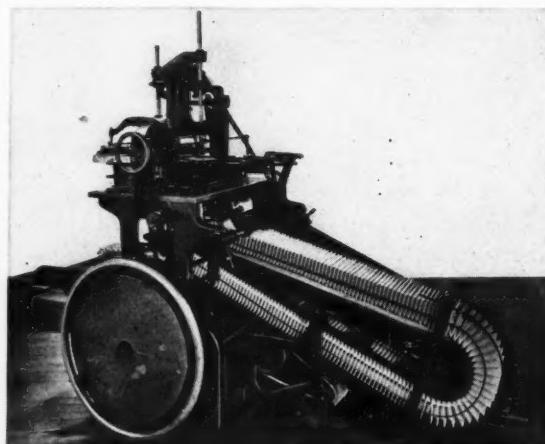
All wedding announcements converted by Old Colony are attractively packaged and labelled.

#3 papeterie is packed only in cabinets with 50 inside and 50 outside envelopes, and 52 sheets with tissues.

#1 papeterie, 25% and 100% rag are also available in cabinets (same quantities as above) or in separate boxes of 100 inside and 100 outside envelopes, and 104 sheets with tissues.

Wedding Accessories

A complete line of accessory items — wedding cards and envelopes, visiting cards and informals — are also available for immediate delivery through your paper merchant.



A plunger envelope folding machine (like the one shown here) is an accurate, specialized mechanism and must be kept perfectly adjusted to meet Old Colony's quality standards.

STATIC ELIMINATION

with absolute safety

THE CHAPMAN STATIC ELIMINATOR

SPEEDS ALL MECHANICAL PHASES
OF PRESS WORK

on all Rotary and Flat Bed Presses

Presses can be speeded up — Feeding is aided — Sheets will not crumple or miss — Light papers are handled quickly, without trouble — sheets are delivered easily without clinging to strippers and guides; and are easily jogged — Register is improved. Fire risk on gravure presses is reduced. CHAPMAN equipment is easy to install, is trouble-free, requires a minimum of maintenance; and is fully guaranteed.

CHAPMAN Static Eliminators are in world-wide use in printing plants, small and large, by paper manufacturers, in binderies. Listed at right are a few of the many plants, CHAPMAN equipped.

COMPLETE SAFETY CHAPMAN Static Eliminators are absolutely safe. Over 40 years of *actual, continual use under all conditions* have proven this. No shielding or any precaution is needed to protect operators. Neither pressman, State or other governments object to its use. CHAPMAN Static Eliminators are TESTED AND APPROVED BY THE UNDERWRITERS' LABORATORIES. Output current through the CHAPMAN Static Eliminator is limited to 1/100th of an ampere — while changing your supply voltage automatically to meet requirements of paper undergoing press work. Current consumed is as low as 10 watts per press.

Chapman Engineering Service is available to you without obligation. Write us, and ask for your free copy of the CHAPMAN Handbook, Bulletin No. 66.

CHAPMAN ELECTRIC NEUTRALIZER COMPANY

ESTABLISHED 1904

12-48 FORE STREET

PORTLAND 6, MAINE

Please Mention THE INLAND PRINTER When Writing to Advertisers

PARTIAL LIST
(published by permission)
OF PRINTING PLANTS
EQUIPPED WITH

CHAPMAN STATIC
ELIMINATOR

Addison Lithographing Co.	Rochester, N. Y.
Alco-Gravure	Hoboken, N. J.
The American Label Co.	New York, N. Y.
Bird & Son	East Walpole, Mass.
Alfred Bleyer & Co.	Brooklyn, N. Y.
Brooks Banknote Co.	Springfield, Mass.
The Central Lithograph Co.	Cleveland, Ohio
Chilton Company	Philadelphia, Penna.
The Colonial Press, Inc.	Clinton, Mass.
Columbian Art Works	Milwaukee, Wis.
Commercial Printers, Ltd.	Regina, Sask., Can.
W. B. Conkey Company	Hammond, Ind.
Consolidated Lithographing Corp.	Brooklyn, N. Y.
Consolidated Paper Corp. Ltd.	Montreal, Canada
Continental Lithograph Corp.	Cleveland, O.
The Cornwall Press, Inc.	Cornwall, N. Y.
Crawford Press, Inc.	So. Weymouth, Mass.
A. T. DeLaMare Co. Inc.	Holyoke, Mass.
Dominion Loose Leaf Co. Ltd.	New York, N. Y.
Eastern Offset, Inc.	Toronto, Canada
The Free Methodist Publishing House	Baltimore, Md.
Gilman Fanfold Corp.	Winona Lake, Ind.
Gospel Trumpet Company	Niagara Falls, N. Y.
Government Printing Office	Anderson, Ind.
The Henle Wax Paper Mfg. Co., Inc.	Washington, D. C.
H. O. Houghton & Co.	New York, N. Y.
The Houston Chronicle	Cambridge, Mass.
Judd & Detweiler, Inc.	Houston, Texas
Kary-Safe Paper Bag Co., Inc.	Washington, D. C.
Keller-Crescent Company	New York, N. Y.
The Kellogg & Bulkeley Co.	Evansville, Ind.
M. V. Klich Printing Co.	Hartford, Conn.
Mack Printing Co.	Chicago, Ill.
The Maqua Co.	Easton, Penna.
The Maple Press Co.	Schenectady, N. Y.
Mennonite Publishing House	York, Penna.
Mid-West Wax Paper Co.	Scottsdale, Pa.
E. E. Miles Co.	Fort Madison, Wis.
Milwaukee Lace Paper Co.	South Lancaster, Mass.
The Thos. D. Murphy Co.	Milwaukee, Wis.
The Conde Nast Publications, Inc.	Red Oak, Iowa
The National Carbon Coated Paper Co.	Greenwich, Conn.
Neely Printing Co.	Sturgis, Mich.
Orange Publishing Co.	Chicago, Ill.
Pantograph Prtg. & Stat. Co.	Syracuse, N. Y.
Paterson Parchment Paper Co.	Bloomington, Ill.
The Plimpton Press	Norwood, Mass.
Prospect Press, Inc.	New York, N. Y.
Public-Press-Limited	Winnipeg, Can.
The A. H. Pugh Printing Co.	Cincinnati, Ohio
The Rumford Press	Concord, N. H.
Russell's Ry. & Motor Bus Guide Co.	Cedar Rapids, Iowa
The Shelby Sales Book Co.	Shelby, Ohio
L. C. Smith & Corona Typewriters, Inc.	Corlton, N. Y.
Stow Company, Ltd.	Winnipeg, Canada
Thomsen-Ellis-Hutton Co.	Baltimore, Md.
The Travelers Insurance Co.	Hartford, Conn.
The Wayside Press	Mendota, Ill.
Webb Publishing Co.	St. Paul, Minn.
West Carrollton Parchment Co.	West Carrollton, Ohio
Western Newspaper Union	Fargo, N. D.
Western States Envelope Co.	Milwaukee, Wis.
Wheeling Steel Corp.	Wheeling, W. Va.
The Wolf Envelope Co.	Cleveland, Ohio
Wyoming Glazed Paper Co.	Reading, Pa.

NEW!

TYPE OX-17 x 22"

RUTHERFORD UTILITY OFFSET COLOR PROVING PRESS



SPECIFICATIONS

Maximum Plate — 20 x 24 x .075"
Maximum Image — 17½ x 23"
Maximum Sheet — 18 x 24 x .075"
Blanket Size — 21½ x 23½"
Approximate net weight — 1260 lbs.
Approximate Shipping weight — 1460 lbs.

We have other types and sizes of proving presses, both hand and power-operated. A Rutherford representative will be glad to give you full particulars.

RUTHERFORD MACHINERY DIVISION

Main Office: 100 SIXTH AVENUE, NEW YORK 13, N.Y.

Factory: EAST RUTHERFORD, NEW JERSEY



**CHEMICAL
CORPORATION**

GRAPHIC ARTS GROUP

48





NORTHWEST

Pedigreed Printing Papers



ALWAYS MAKE GOOD PRINTING BETTER

THE NORTHWEST PAPER COMPANY . . . CLOQUET, MINNESOTA

THE
NORTHWEST
PAPER COMPANY

CLOQUET, MINNESOTA

MINNEAPOLIS 2 - FOSHAY TOWER • CHICAGO 6 - 20 N. WACKER DRIVE
SAN FRANCISCO 8 - 391 SUTTER ST. • ST. LOUIS 3 - SHELL BUILDING

NORTHWEST BOND

NORTHWEST LEDGER

NORTHWEST MIMEO BOND

NORTHWEST OFFSET

NORTHWEST INDEX BRISTOL

NORTHWEST POST CARD

KLO-KAY BOOK

KLO-KAY LABEL

MOUNTIE BOOK

MOUNTIE OFFSET

CARLTON BOND

CARLTON LEDGER

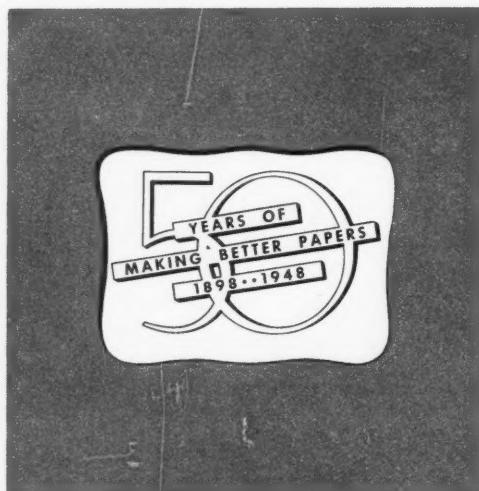
CARLTON MIMEOGRAPH

CARLTON DUPLICATOR

NORTH STAR WRITING

POSTER

P A P E R S P R I N T I N G E N V E L O P E P A P E R S



S U P P A R C E N I R E N V E L O P E P A P E R S

PAPETERIES

DRAWING

ADDING MACHINE

REGISTER

LINING

GUMMING

COATING RAW STOCK

CUP PAPER

E N V E L O P E P A P E R S

NORTEX WHITE

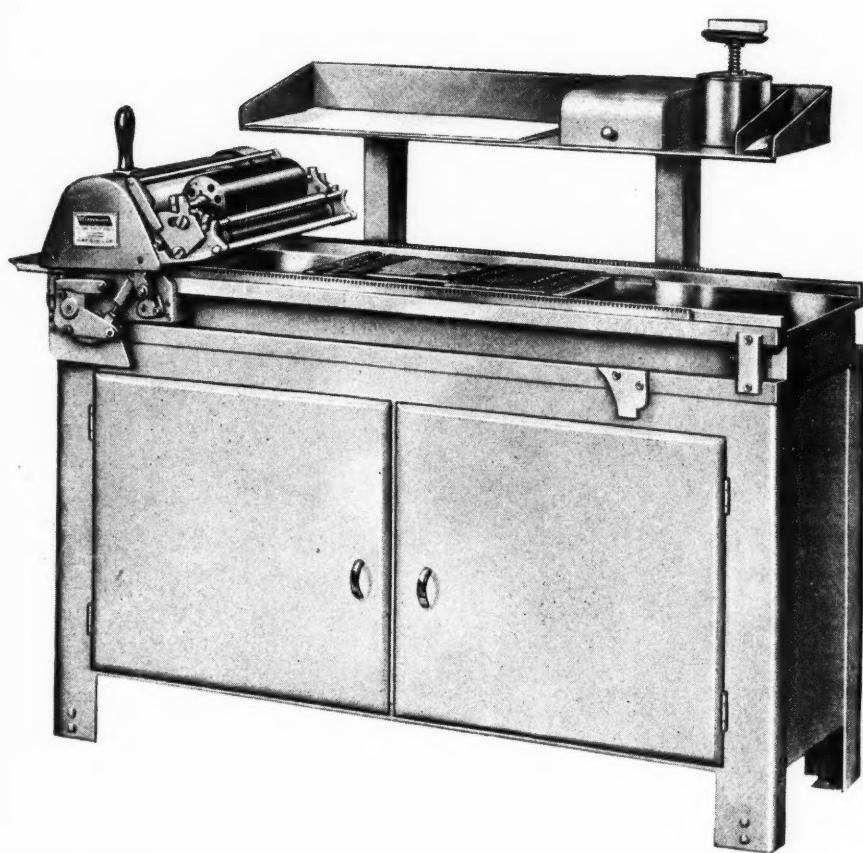
NORTEX BUFF

NORTEX GRAY

MOUNTIE

CARLTON

Low Cost, Compact



Proof
Press

No. 05 VANDERCOOK

Form size: 14x24 inches

- New** moderately priced general purpose proof press especially suitable for galley proofs of machine composition and made-up pages.
- Simple** no cylinder packing to change and the simple, efficient inking mechanism requires no adjustments whatsoever.
- Speedy** impression cylinder and inking roller trips are entirely automatic. Anyone can quickly produce good proofs at high rate of speed.
- Low Upkeep .** average life of impression cylinder is five years, and of inking rollers, two years. Both can be quickly changed at small expense.
- Compact** extra large steel cabinet with ample storage space, convenient shelf for paper, rag bin, cleaning can and ink.

Sold Exclusively by American Type Founders

Branches in Principal Cities



When Writing These Advertisers, Please Mention THE INLAND PRINTER

Wipe out weather problems

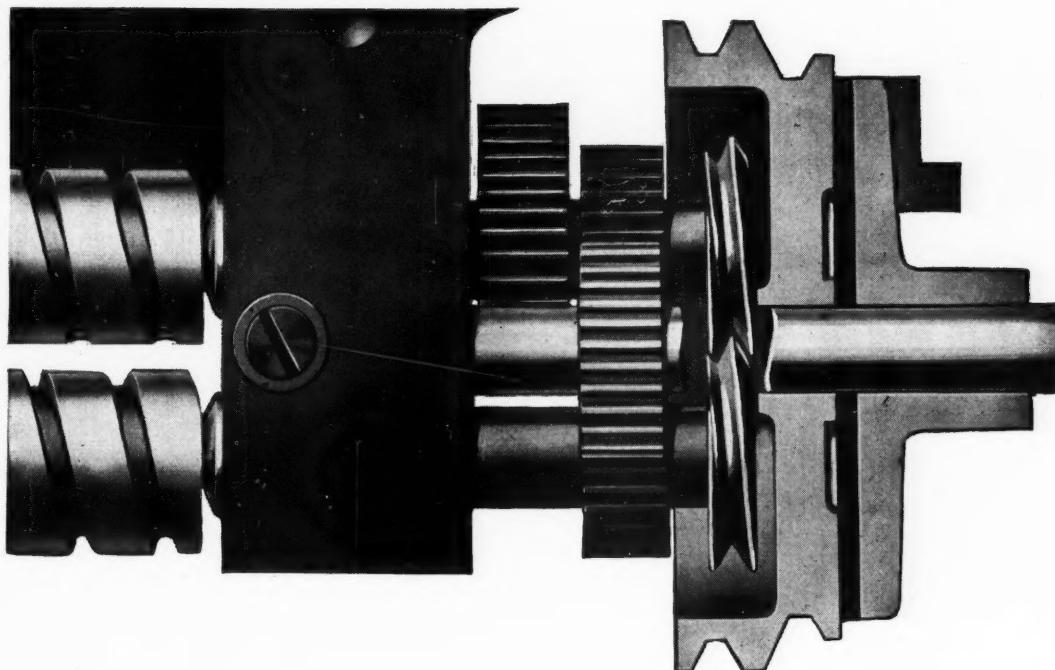
● Forget the thermometer and barometer by equipping your presses with Daycos, the rollers that always run true *regardless* of the weather! You save time and money because Daycos are always ready to go—require no "seasonal changes". Daycos maintain true diameter and smooth, velvety surface winter and summer, in dampness and in drought. No chipping or cracking, no absorption of ink pigments or resulting swelling with high and low spots. And speed runs? They're right down the Dayco alley! Get the satisfaction and savings in time and money that Daycos offer you...out-performing ordinary rollers at every turn, they often *last four times longer!* Write for the facts: *Dayton Rubber, Dayton, O.*

dayco
ROLLERS FOR THE PRINTING INDUSTRY

Please Mention THE INLAND PRINTER When Writing to Advertisers

by **Dayton Rubber**
THE MARK OF TECHNICAL EXCELLENCE IN NATURAL AND SYNTHETIC RUBBER

Spiral Automatic stops the show . . . to keep production moving



DISTRIBUTION OF MATRICES—continuous distribution—is an exacting operation that requires precision control. To keep distribution moving smoothly, Linotype features an ingenious protective device that temporarily locks the distributor screws, the instant any interference takes place.

The spiral automatic, as this device is called, stops the show short. But only for a moment. Once the interference has

been cleared, it takes but a second to start the distributor on its way again.

The action of the spiral automatic is simple as it is instantaneous. Any possibility of damage to matrices or channel entrance partitions is eliminated. Production time is saved. Only Linotype has the spiral automatic—standard equipment on all models.

MERGENTHALER LINOTYPE COMPANY
29 Ryerson Street, Brooklyn 5, New York



Set in Linotype Scotch No. 2 and Spartan Heavy

**Slowdowns
are
Dishonest**



The Leading Business and Technical Journal in the Printing and Allied Industries

Offering Advertising Service Helps Build Sales For Numerous Successful Printers

By GLENN C. COMPTON

• WITH THE printer and his customer both gradually but surely returning to a more competitive market, the time is ripe for the advertising printer to re-examine the part he can play, or chooses to assume, in helping the manufacturer and other advertiser expand his market and sell more goods.

Does the printer want to provide a complete direct advertising service, all the way from campaign planning and copy writing to production of the printed job? Or does he want to be primarily a manufacturing printer, making his profit on that operation and confining his service to that of a functional and technical nature necessary for the best printed execution of the customer-originated sales message?

There are many printers who have become highly successful as manufacturing printers, and prefer to remain essentially that. There are others, large and small, who have built a good business by providing a complete advertising service. This article is concerned with the latter group, and the experiences of several printers who fit in this category.

Client's Needs Studied First

Companies which specialize in advertising printing are sometimes called "creative printers." Some say there is no such thing as a "creative printer," that ideas for printing should and nearly always do originate with the customer. They are right in the sense that "creative printing" is a misnomer if by "creative" we mean dreaming up a beau-

tiful idea out of the blue, then going out to find a buyer. Little or no advertising printing is sold in this manner, the experts agree.

Advertising printing has its origin in the needs of a customer—a sales, informational, or public relations problem which requires printing for a solution. The creative function of the printer who supplies a complete advertising counseling service is to discuss the customer's problem in terms of the results desired, markets to be developed, and the kind and amount of printing best suited to the job to be done. Even an

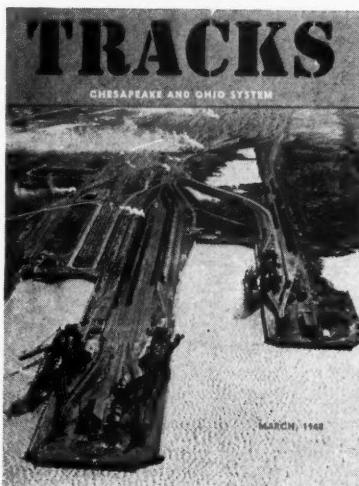
advertising agency, whose function is largely creative, doesn't plan an advertising campaign until it has studied the needs of its client, often to the extent of conducting research and market surveys for him.

Some printers say that in recent decades the advertising agencies have taken the ball away from the printer, leaving the latter very little opportunity to act in a counseling capacity. This may be true to a certain extent, but analysis will reveal some fallacies in the argument.

Direct Mail is Printer's Field

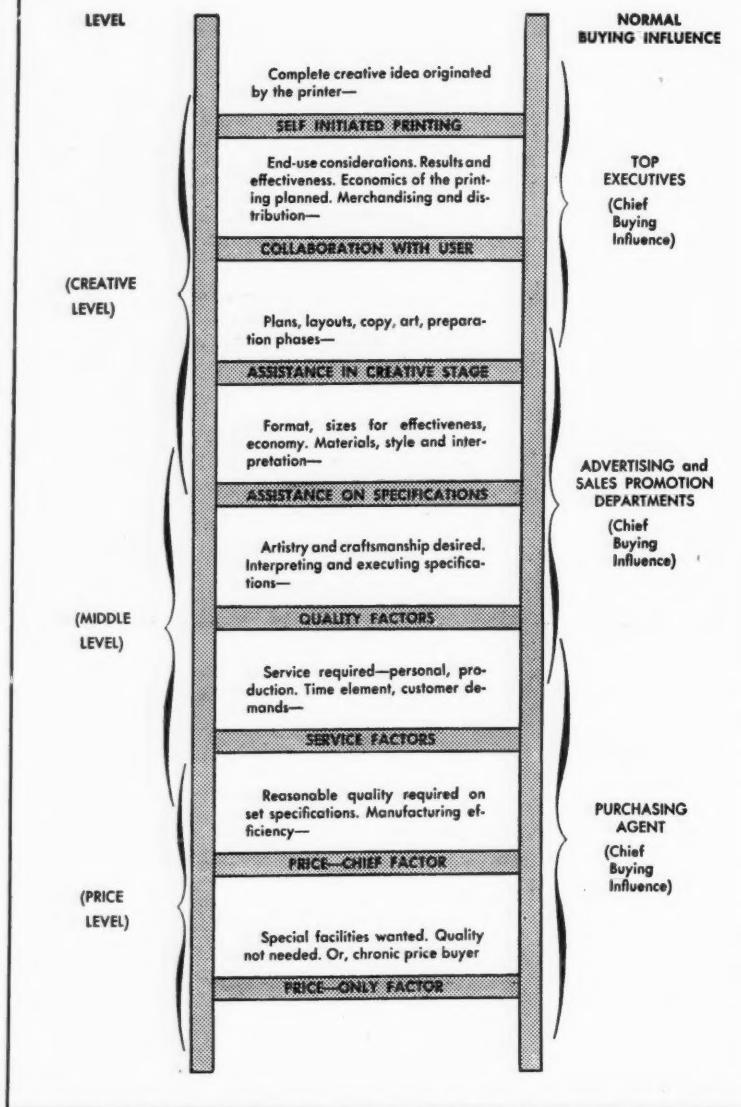
In the first place, of the hundreds of thousands of businesses in the country, comparatively few are national advertisers requiring the services of an advertising agency. Even national advertisers use direct mail and other forms of direct advertising, and their agencies often prefer to have the client deal directly with the printer. Counting out companies who employ agencies to plan space advertising on a local or regional scale, there are still thousands of businesses which depend entirely upon direct advertising for their sales promotion. They can use and often sorely need the services of a printer who is an expert in planning and writing as well as production of printed advertising.

Often the printer has an opportunity to do a special job for a customer whose own advertising department or agency is not set up to handle it, or cannot fit it in with already scheduled promotional activity, as some examples to be cited will



"Tracks" is the attractive house magazine of the Chesapeake & Ohio railroad. It is produced by Geffen, Dunn & Company, New York printing firm which maintains a staff of writers, editors, and artists who devote their entire time to the preparation of this interesting publication

The LADDER to HIGHER LEVELS of SELLING PRINTING



The above "ladder" appears in the book "Selling Printing and Direct Advertising," by Richard Messner. The accompanying article deals only with printers operating on the two top rungs of ladder. (Reproduced by permission of author and publisher. Copyright 1947 by Fred W. Hoch Associates)

show. The writing and production of house magazines, anniversary books, and annual reports belong in this category.

One of several successful companies in the advertising service and printing field is Geffen, Dunn & Company, and its associated firms, Select Printing Company and William E. Rudge's Sons. Maxwell Geffen, head of the organization, is a pioneer in the design and production of modern annual reports, and claims to have produced the first such one in 1929, starting a trend which has

developed into an important new market for printing.

Geffen, Dunn & Company has an elaborate creative department, which includes a full staff of writers and artists who do nothing but produce "Tracks," a house magazine for the Chesapeake & Ohio. The department has additional writers and artists who work on other house magazines, publications, booklets, and annual reports.

Returns for the time and talent expended on creative work do not stop with the job in hand. Material

gathered and organized for publication of an annual report, for example, often brings about additional printing in the form of product booklets, dividend mailings, stuffers for envelopes, and other matter which makes use of the copy and art originally used in the annual report.

A few years ago the center spread of the West Virginia Pulp & Paper Company's annual report, designed and produced by Geffen, Dunn & Company, was devoted to a graphic story on how paper is made. Requests for reprints of this feature came from many sources, including schools. And it brought annual report business from other corporations who wanted the printer to work up a similar feature describing their product and its manufacture.

Service Not Provided Free

Geffen, Dunn & Company, as do many other advertising printers, publishes its own house organ, which is well printed and skillfully edited. Called "Point of View," many of its articles are devoted to discussions of industry's need for better public relations literature. Treatment of the subject matter is subtle, with little or no direct publicity for the firm appearing in its pages.

The copy, art, and planning service rendered by Geffen, Dunn & Company is not provided free "just to get the job." The service department earns its own way. Writers and artists keep time sheets, just as do craftsmen in the production departments, and the cost of the creative work is included in the bill sent to the customer. This is an important thing to remember for printers wishing to provide a complete advertising service.

Printers who specialize in this kind of printing are creative in the broad sense that they "create a consciousness in the minds of top executives of industry for better annual reports, anniversary books, and the other public relations literature," as William B. Marsh, executive vice-president of William E. Rudge's Sons, expresses it. They create more printing not only for themselves, but also for other printers.

Mr. Marsh is himself a talented writer and is the anonymous author of many successful anniversary books printed by Rudge for manufacturers, banks, and institutions. A recent one is called "Frontiers of Human Welfare," which marks the one hundredth anniversary this year of the Community Service Society of New York and its antecedent organizations. Mr. Marsh, dissatisfied

with the dry-as-dust chronology presented to him as copy, delved into the organization's background and learned that its influence during the past century was much wider than the comparatively limited official activities of the organization would indicate. He transformed the material into a readable, human-interest-packed history of social service in the complex community which is New York City. The attractively printed book, case bound, was well received by the selected group it was sent to, and earned its sponsor columns of favorable publicity in the metropolitan newspapers, all of which is helping the book achieve its real purpose, to raise funds for the organization.

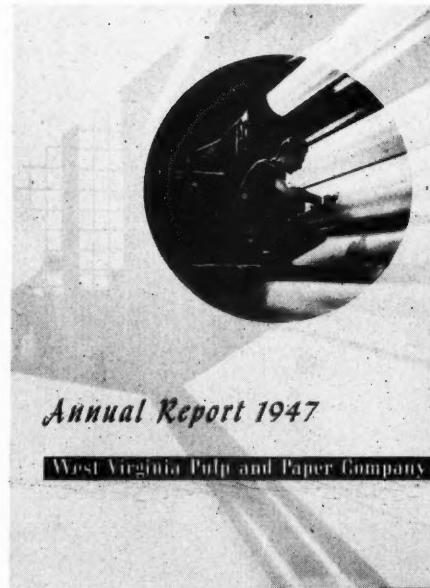
Mr. Marsh points out that a printer who can also write, or has a man on his staff who can, is often able to do a better job than either the customer or his agency. Agencies are staffed with writers trained to produce short, terse sales copy for space advertising. They usually lack the talent for writing in a longer, narrative style. The client is often too close to the picture, or lacks the ability to recognize and make the most of the material he has.

Some "One Man" Departments

A printer does not have to have an elaborate department staffed with writers and artists to provide a complete counseling service. Harry A. Bell, who is in charge of advertising service for customers of Allen, Lane & Scott, Philadelphia, is doing an outstanding "one-man" job. This company was known for many years as a "railroad printer," and still does a large volume of ticket and tariff printing for the Pennsylvania and other railroads, but in recent years it has also acquired a reputation as an advertising printer.

Mr. Bell, a practical printer who formerly was president of his own company, not only knows design and typography (he designed the prize-winning official emblem of Printing Industry of America), but is also an expert on marketing, and a talented writer of advertising copy and booklets. He teaches direct advertising at the Price School of the Poor Richard Club and is author of a recent book, "Getting the Right Start in Direct Advertising."

Out of his rich experience Mr. Bell offers some advice to printers who wish to start a direct advertising service department. In the first place, Mr. Bell never does a layout



1947 Annual Report of West Virginia Pulp and Paper Company. This prize-winning piece was the work of Geffen, Dunn & Company, New York printing organization which maintains an advertising service as an important phase of its business. As evidenced by typical inside page, today's modern annual reports are much more than dry facts and figures. This cover is in four colors; the inside pages are printed in three.



or dummy on speculation, except in special cases and then reluctantly, as a favor to one of the company's salesmen.

All creative work is charged for, the same as production. Charges for design, layout, and writing are not itemized on the bill, but they are there just the same, and the customer knows that the price includes the creative as well as production charges. When he has finished designing a mailing piece, Mr. Bell gives the bookkeeper a price which she includes in the total charge.

On more ambitious work, such as the designing and planning of a catalog, or the writing of an anniversary booklet, Mr. Bell may do it on his own time for a special fee, with the knowledge and permission of his employers. The job, of course, is printed by Allen, Lane & Scott.

Charge for Speculative Work

When Mr. Bell is asked to submit a layout or campaign plan before the prospect has committed himself to a printing order, the prospect agrees in advance to pay 50 per cent of the creative cost if he does not follow up with an order. This prevents the abuse that printers are sometimes subjected to, when a customer or prospect asks for a presentation, then doesn't give the printer the job, or worse, uses the dummy to get the job done by some other printer at a lower price.

Printers who suspect they are about to be victimized by this sort of piracy might resort to the tactic once used by the famous artist, Charles Dana Gibson, when he was invited by an automobile company to submit a drawing in a competi-

West Virginia's CONSTRUCTION PROGRAM

WEST VIRGINIA'S long-range construction program is one of the ways the state is seeking to increase the market for the company's products. This is no time with West Virginia's push for keeping the state moving forward through construction government.

The company is for the time being devoting its main expenditures toward building and enlarging its existing facilities. In this way it is prepared to meet the growing demand for space. For example, in a new pulp mill there was installed on the Charleston Mill site a new paper machine for making tissue paper. This pulp is made from local southern pine, which is what the product must be. The new paper machine will keep producing all the company's kraft paper, is more able to make more white paper and specialty grades, such as food containers, stock for which its paperboard supply is becoming scarce.

Portrait at left is the company's new *Territorial* kiln at Charleston. C. Territorial are a group of extremely durable, fire-resistant fabrics of jute and jute cloth woven through West Virginia jute. They were first made in industry.

tion. In writing to the artist, the company specified that the drawing would win a cash prize if accepted, but if it was rejected it would become the property of the company. Gibson's classic reply was:

"I am running a competition for automobiles. Kindly submit one of yours. If acceptable, it wins an award. If rejected, it becomes my property."

Mr. Bell is a specialist in writing anniversary booklets, as is William B. Marsh of Rudge. Companies which attempt to write their own anniversary booklets usually stick in some pictures of the factory, and a dull, long-winded eulogy of the founder and other principals which nobody reads. Mr. Bell's technique is to start with the basic facts, then dig up as many related human interest items as he can find so that the story will have more reader interest and appeal to a larger audience. He was so successful in writing an anniversary history for a manufacturer of electrical testing equipment that the company insisted he have a personal credit line in the book, an unusual procedure when the author is not a part of the organization. Mr. Bell modestly says they put his name in so he would

be accorded the blame if the book happened to be a flop.

What happens when a manufacturer who has depended upon a printer to plan and produce all his promotion gets big enough to require space advertising? In such a case Mr. Bell recommends that the client engage the services of an advertising agency, even at the risk of losing the customer's printing business, if the agency should insist on using previous sources of printing. A printer should render only that advertising service which ties in with printed promotion, or helps the printer get more business, Mr. Bell says.

If a customer gets big enough to need an agency, the printer at least has the satisfaction of feeling he helped the customer's business get that big, he profited from handling his advertising printing during this period, and will probably continue to get his business.

Complete Service Rare

There have been cases where a printer has rendered a complete service, including the planning and preparation of magazine and newspaper advertising, but they are rare. There is danger of the tail wagging the dog—if the printer devotes too much time to the creative side, or his talents and interests lie in that direction, he had perhaps better become an advertising agent instead of a printer.

The printer, by offering a complete direct advertising service, secures work out of the ordinary run of competition, and can thus command a higher profit. Volume is also increased, either because one job well done brings in another—from the same customer or from another advertiser who wants the same kind of service, or because the service department may build what would have been a four-page printed pamphlet into a twenty-four or thirty-two page booklet, as often happens in the case of annual reports.

It is not always the proper function of the advertising service department "to make a big job out of a little one." On the contrary, the honest printer who is guided by the needs of his customer may suggest a lower expenditure or advise against having a job printed at all. Before a printer recommends that a client spend money upon a printed piece or direct mail campaign, he should study the proposed printing in terms of its objective, the audience to be reached, and the cost to the customer of the printing in relation

to the results likely to be obtained, William B. Marsh points out. For example, a manufacturer wanting to sell an inexpensive razor by mail couldn't afford to spend very much per unit for a mailing piece. Harrie A. Bell gives the same advice, and has actually turned down jobs when he felt that the profit on the item to be sold was too low or the probable returns too small to justify any expenditure for printing.

Results Justify Expenditure

On the other hand, Mr. Marsh cites an example of an expensive printed presentation designed and produced for a firm of construction engineers. Only fifty copies were needed, so that the cost per unit ran into several dollars. The results, however, more than justified the high cost per copy, because the firm succeeded through the presentation in obtaining two foreign accounts which ran into several millions of dollars.

How does a printer get started in this field—how does he go about building a reputation as an expert planner and producer of direct advertising? First of all, those experienced in this field say, the printer must take his own medicine—employ direct advertising to obtain direct advertising printing. Howard King once said there were only forty printers in the country making truly effective use of their own medium, printing, to promote their own business. A check would probably reveal that the country's top-notch advertising printers are found in this group.

Self-Promotion Urged

A Canadian printing firm which launched into the direct advertising field some years ago offered this formula for getting started: (1) Use advertising yourself; (2) show that you have a knowledge of the subject; and (3) create in the minds of prospects the consciousness of the need for direct advertising—show them that it will be good for their business.

This company set out to overcome some of the feeling that advertising should be handled only by agencies. It organized its own service department for ideas, art, and layout, and launched a campaign of blotter mailings to local manufacturing, service, wholesale, and retail establishments. The mailings suggested that advertising requires more study and training than the prospect was able to devote to it, that the prospect was not getting all he could out of his

present expenditures for advertising and printing, and attempted to convince the prospect that the printing firm knew its subject.

When a potential customer showed interest, the next step was to offer to outline a proposed twelve-month series of mailings, recommend the number and varieties of pieces, and the quantities of each to be printed. A nominal charge was made for this service. If the prospect showed further interest, an estimate was made and divided by twelve to provide a monthly billing estimate for copy, art, and printing, and this was submitted as the basis for a contract. If the contract was signed, the printer went ahead on the planning and production of the campaign as outlined in the proposal.

In addition to the blotter mailings, about 200 a month, this printing company also sent out broadsides in one and two colors twice a month, in quantities of from twenty-five to 750. The company found this a more effective and economical way to sell printing than depending entirely upon calls by salesmen.

Advertising Complements Salesmen

Where the company formerly did only odd jobs of direct mail in competition with seventy other printers in the city, it now found that it had developed its own field out of competition. It definitely made a place for itself in its local territory as planners and producers of direct advertising campaigns. The company used direct mail to increase its own sales, then helped customers use it to increase their sales.

One could go on giving instances of printers, in small cities and large, succeeding as direct advertising counselors as well as producers. A manufacturer of industrial pipe in an Eastern city of medium size paid a local printer a small fee to conduct a market survey to supplement its own information on the market. After the survey, the printer prepared a four-page illustrated folder which the customer sent to a list of 5,000. The mailing pulled 350 inquiries for the salesmen to follow up, and resulted in mail orders totaling \$10,000. A second mailing of 3,500 to architects and engineers also pulled a good response, and the company expanded its mailing list to 40,000, with every piece planned, written, illustrated, and produced by the printing company's own creative department. This printer's local campaigns for the companies which have no agency have found their way into the Fifty Direct Mail

Leaders along with those produced by agencies.

Like matrimony, the decision to offer a complete advertising service is not one to enter into lightly. It requires more than just the ability to print. The printer must know the fundamentals of merchandising and marketing and how to apply them to individual businesses, or have a staff man who does, like Harrie A. Bell. He must be able to write clear, forceful copy as well as print it.

The customer expects to rely upon the direct advertising specialist for everything from the analysis of sales right down the line to the completed piece or series of pieces. He must learn who buys the customer's product, why and when, know the

advantage of the product over that of the competition, know how to figure the correct number of pieces, and marketing costs.

Subject Requires Constant Study

"It is no easy matter to acquire this knowledge," Homer J. Buckley once said in an address on the subject. "It means constant study of marketing problems, business economics, and changing buying trends that affect the business of the customer. The printer should not attempt to enter the game unless he knows these basic principles. It is far better to be able to be a good printing craftsman than to be a poor direct mail counselor. However, when the printer acquires this in-

formation and couples it with his knowledge of printing, there is opportunity for him to go right to the top in the rewarding field of direct mail advertising."

Mr. Buckley was speaking from experience, for he himself rose from a small beginning to become the head of one of the largest and most successful direct advertising service and printing organizations in the country, Buckley-Dement & Company, Chicago. In the early years of the century he pioneered in direct mail when this type of printing was still known as "circular advertising." He was a founder and first president in 1918 of the Direct Mail Advertising Association, and promoted direct advertising in talks

AIR Conditioning equipment should be inspected thoroughly at least once a month during usage; lubricated weekly during warmer days.

BEARINGS on all types of equipment always need constant maintenance attention; their proper lubrication determines their usefulness.

CONCRETE floors should receive regular inspection; it costs very little to repair small breaks—a great deal to rebuild!

DAILY check-ups before starting work on every piece of equipment each employee uses will catch small ailments before they become major breaks.

ELECTRICITY is costly only when it is wasted; have utility engineers periodically check for electricity leaks.

FIRE extinguishers should never be forgotten; should be checked regularly and fluid should be renewed before expiration dates.

GEARS wear out rapidly when lubrication becomes lax; attention to lubrication and adjustment saves such wear, insures proper performance.

HEALTHY working conditions benefit employer and employees; make certain working conditions are healthy and always kept that way.

INTERIORS of printing plants should be well lighted; a guarantee of fewer mistakes therein.

JANITORIAL work done wisely is always good maintenance; it keeps destructive dust particles from damaging equipment.

KNOTS in employee management problems can best be untied before they interfere with operation of our institutions.

QUICK attention to little troubles is a sure method of keeping them from growing into major repair bills.

REPORTS on maintenance inspection should be standard procedure; records mean responsibility and where there is responsibility there is always better maintenance.

SECOND-HAND part replacement seldom pays; someone else has always secured the best performance from the part.

TURNING wheels and cams should always be properly aligned; this saves needless wear and tear . . . assures proper operation.

UNIFORMITY of inspection and maintenance procedure insures that no unit will be overlooked at any time.

VISIBLE parts of equipment should be inspected regularly; hidden parts should receive even more careful and thorough attention during maintenance inspection.

WEATHER is the greatest foe to long-life of exposed equipment or machinery; fight it with erosion-proof paints and proper oils.

XTRA attention to a maintenance chore is added insurance that nothing has been overlooked and the job has been done right.

YEARLY maintenance check-ups with selection of units for early replacement taking first consideration is a wise procedure. It focuses attention on needed replacement-spots.

ZEST and willingness to do a good maintenance job are of the utmost importance; the maintenance post is no place for the employee who has little desire to do a good job.

The Printing Plants' ABC's of Good Maintenance

By ERNEST W. FAIR

LUBRICATION is the keystone of good maintenance procedure; wherever wheels turn or shafts move, lubrication is always needed.

MAINTENANCE is a responsibility of every employee who uses the business's equipment; and every employee should be impressed with its importance.

NAMES count in use of maintenance supplies; unknown supplies always mean experimentation and that often means trouble.

OILING should always be done properly; too much often means as much trouble as too little.

PART replacement calls for replacement of the authorized standard part; not a substitute. Replacement by the original manufacturer means assurance of proper and accurate parts.

before advertising and business clubs all over the country. He began the program which is still being carried on by this association, an activity which during the past thirty years has made steady progress in lifting direct advertising to the professional level of publications and radio as an advertising medium.

For the printer who wants to master these basic principles that Mr. Buckley and others talk about, there are two or three sources of information and advice which didn't exist in print even as recently as a couple of years ago. One of them is "Getting the Right Start in Direct Advertising," by Harrie A. Bell. Another is "Selling Printing and Direct Advertising," by Richard Messner. Both authors are practical men as well as teachers of the subject, and both cover the fundamentals of marketing and planning in their books. Their basic themes are the same, but each has a slightly different approach to the subject, and the printer who wants to become proficient in direct advertising should study both books thoroughly.

To round out a program of self-help, a third suggested book is "Layout," a profusely illustrated book written and published by Charles J. Felten a few months ago. Written by a designer and typographer who is also a practical printer and production man, the book is especially valuable for printers who handle both design and layout for their customers.

★ ★

PACKAGED PRINTING PLANTS

"Packaged printing plants" were offered to a gathering of newspaper publishers attending the convention in Chicago of the Inland Daily Press Association.

William J. Higgins, whose low-cost magnesium plate method of newspaper production was described in the September, 1947, issue of **THE INLAND PRINTER**, told of a service which his New York City firm is now making available to newspaper plants considering replacement of present equipment, as well as to groups considering a new venture in newspaper publishing.

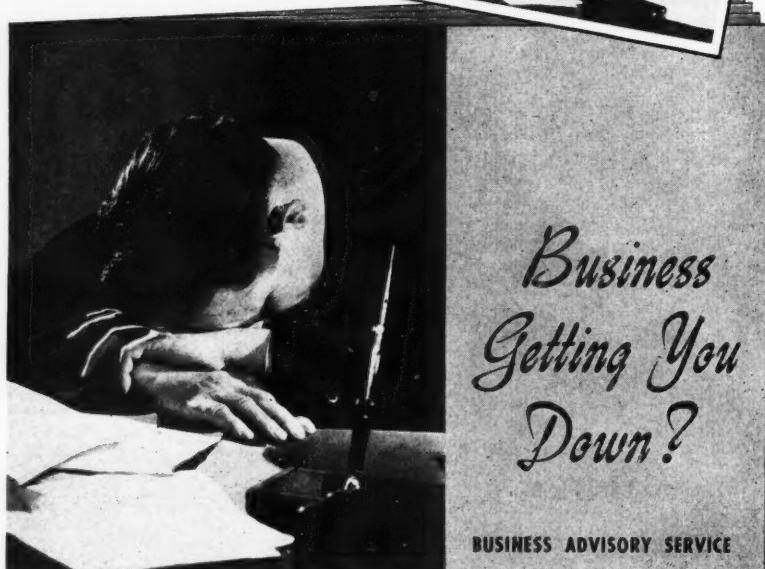
Mr. Higgins' firm analyzes the needs of publishing plants, basing his efforts on circulation, average size of issues, *et cetera*, then recommends and supplies as a complete "package" that production equipment (incorporating his magnesium plate method, of course) which will best meet the publisher's needs.

Have You Been Passing Up the Pulling Power of Photographs?

● Good photographs pack a powerful punch. Studies of results from printed advertising pieces have revealed that, in numerous fields of marketing, photos out-pull artwork. Have you been passing up the pulling power of photographs in the preparation of printing and advertising for your customers?

Platemaking, papermaking, and printing techniques have advanced to the point where good halftones of reasonably fine screen can be very successfully printed on machine coated paper (and, of course, on any stock with a higher finish

As to quality, the average photo is much to be preferred over the average artwork available today. Also, in a smaller center, the printer may have difficulty in purchasing



BUSINESS ADVISORY SERVICE

Cover of booklet illustrated with dramatic photo which cost only \$5. (Compare this with artwork costs.) The original, before unessential detail had been removed and the central figure played up, is in the inset. This halftone cost roughly 30 per cent more than a line plate. Have you been passing up the possibilities of good photos in preparing printing and advertising pieces for your customers?

than machine coated) under average printing conditions. The cost of a halftone plate is roughly 30 per cent more than that of a zinc line plate the same size. And zinc line plates with Ben Day screens cost almost as much as halftone plates.

On the other hand the savings possible in the purchase of photographs, compared with the cost of original artwork, may be considerable. Thousands of stock photographs, covering a multitude of subjects, are available from stock photo supply houses for as little as five dollars.

good artwork locally. In almost every community, however, the local photographer can be counted on to supply a suitable photograph.

Not only can you purchase a wide variety of subjects in photographs today, but unusual treatment of them can increase their effectiveness. In the dramatic picture above, cropping has removed much detail and played up the central figure.

If you've been passing up the possibilities of photographs, perhaps they can help you cement present customer relations as well as bring in new business.

John J. Deviny New U. S. Public Printer

as Augustus E. Giegengack resigns

• ON MARCH 10, the White House announced the resignation of Augustus E. Giegengack as Public Printer and the appointment of Deputy John J. Deviny as his successor, effective March 15.

"Gus" Giegengack told President Truman that he was quitting his \$10,000 a year post as head of the United States Government Printing Office—largest print shop in the world—so that he could increase his earnings.

"I take this action because my duty to my family demands that I increase my income substantially above the salary fixed by Congress for the position under a law passed twenty years ago," Mr. Giegengack wrote the President.

Record-breaking Term

Mr. Giegengack will become associated with a New York graphic arts consulting service at a "better than double" salary. He held his office for a longer period than any of his predecessors and was the second oldest appointee of Franklin D. Roosevelt in point of service. "The Government Printing Office is a great organization and is doing a real job for the taxpayer," Giegengack told the President in his letter of resignation.

In accepting the resignation, President Truman paid tribute to Giegengack "as a loyal, efficient public servant who had the respect and support of Congress and the entire printing industry."

Both his mother and father were printers, so Giegengack naturally turned to the printing trade, learning it in New York City. During World War I he was mechanical superintendent of *Stars and Stripes*. He later became partner in the company of Whittaker, Giegengack and Trapp, Incorporated. For four years he was president of the New York Club of Printing House Craftsmen, and head of the International Association for two years. In addition, he was the president of the Typographers Association of New York for two years.

Under Giegengack's administration, the GPO grew from an organization of 5,000 to 7,500 personnel. Its operations rose from 18 million dollars annually to 63 million dollars. He directed the construction of a new streamlined plant; introduced a system of cost accounting; set up an art department to make Government publications more appetizing to the



AUGUSTUS E. GIEGENGACK
Former Head of GPO

eye; and undertook research for the industry, including testing of Intertype's Fotosetter.

John J. Deviny and Augustus E. Giegengack are teammates of long standing. In 1926 when Deviny was the president of the Association of Printing House Craftsmen, of which he is a founder and twice president, Giegengack was his vice-president. He succeeded Deviny the following year. The relationship was resumed, with roles reversed, when Deviny was appointed as the Deputy Public Printer.

Native Washingtonian

The new Public Printer became deputy to Giegengack seven years ago. Johny Deviny is a native Washingtonian, born in the shadow of the Government Printing Office. He began as an apprentice in 1900 at the



JOHN J. DEVINY
New U. S. Public Printer

Bureau of Engraving and Printing, where he worked his way up to assistant director, leaving the Government Printing Office in 1925 to join the Miller Saw Trimmer Company, Pittsburgh, as director of research and publicity. Later he was executive vice-president of the United Typothetae of America, with his headquarters in Chicago, going to Washington during the NRA to serve as National Code Director for the Relief Printing Industry.

One of the first fifteen staff members to inaugurate the federal social security program, Mr. Deviny became assistant director of the Social Security Board's Bureau of Old Age Insurance. Later he advanced to being a member of the Appeals Council, the highest adjudicative body of the board, until his return to the Government Printing Office.

"Giggie" Says Farewell

At a meeting of GPO personnel, Giegengack (whose nickname "Gus" became "Giggie" to Roosevelt, who had a penchant for nicknames) bid farewell and introduced the new Public Printer. Deviny responded by saying that "I am glad to have an opportunity to continue, if possible, the procedures and policies and successes which resulted from the efforts of the greatest Public Printer we have ever had."

The careers of the two men are also similar in that Giegengack likewise was with the NRA, as the code director for the trade typesetting industry. Deviny had a sideline in that he earned a law degree at Washington College of Law in 1919, and served as president of his class.

Simple Way to Handle Perpetual Inventory

By BETTY LEE GOUGH

• HOW CAN you keep an accurate count of paper, ink, and other materials on hand so that your productive capacity is never crippled by a lack of supplies, but at the same time you have on hand no more materials than you actually need?

An efficient system of reserve stock and supply controls gives the answers to this question. The wise printer does not guess at what his paper reserve may be at any given time; he *knows*. Accurate inventory records are a must to efficient operation of a printing shop. But they need not be the bother, trouble, and headache that is usually associated with inventory taking.

First-rate Pricing Tool

The old-fashioned method of "taking inventory" of materials at periodic intervals has been replaced today with the perpetual inventory. Instead of virtually ceasing all operations and tying up a number of the employees on a long-drawn-out and tedious counting job, good business men today keep their inventory records in a card file, taking physical inventory no more than once or twice a year, and then only as a check against the accuracy of the perpetual inventory system.

The perpetual inventory offers many advantages besides the saving in operational overhead. It is easy to keep. A few quick notations give a complete picture of your reserve stock and material situations at all times. Moreover, good perpetual inventory records are a first-rate pricing tool.

Often, when paper prices change, the chore of fixing a cost notation that will allow for a fair profit at the new price on both old and new stock, has plagued printers. But with a perpetual inventory system, this job is as simple as writing a letter. A couple of quick notations on a card, a minute spent adding figures and then arriving at an average and, presto! the new figure is decided upon. What's more, it is a *right* figure.

You are never likely to be caught short of materials if you use a perpetual inventory system. When ink is drawn out of reserve stock, the fact that your inventory is left too low becomes immediately apparent as soon as the withdrawal is noted on the perpetual inventory card. You know when to replenish, and you know the quantity you need.

Such a system sounds complicated. But in practice it is not. All you need is a series of file cards. Eight-

two months, three months, or six months, or a year. The minimum stock quantity should be decided upon as the smallest number which will carry you over, should you have a very heavy demand from customers, until you can replace the reserve stock in the normal way.

Here is an illustration of how this works: Let us say that your plant uses Blank's Super Widgets. If you were to order a new material stock, it would take the wholesaler from whom you buy six days to make his delivery to you.

During this six days, you would ordinarily use forty Blank's Super Widgets. Sometimes, however, you use as many as sixty in six days. So to be safe, you would need sixty widgets to tide you over until the wholesaler got around to replenishing your stock. Sixty, then, is the minimum stock you should keep in your reserve. Mark this number on the card, and when your stock is reduced to sixty, you can re-order.



Simple inventory system kept in card file tells what's on hand every day and when to re-order

five-inch cards do the job very well. They can be kept in a visible reference file of the Kardex type or, if you have no such file, in an ordinary card cabinet—or even in a shoe box.

Tells When to Re-order

Each card has space at the top for the name, the company from which bought, and your stock number, if you have one. Also at the top is a space for indicating the maximum quantity to keep, and the minimum.

The maximum can be determined by good horse sense. It is the number which you can expect to need in whatever reasonable turn-over period you wish to use—one month,

The beauty of a perpetual inventory system is that it not only tells you what is on hand every day but also informs you when to re-order.

Below the product name, wholesaler's address, maximum and minimum quantity, and stock number, the cards should be ruled vertically and horizontally. In the vertical columns, mark these notations: the Quantity Purchased; the Quantity Drawn Out; the Total on Hand; Cost; Unit Cost; and the Extended Unit Cost.

As you "put in" reserve, enter the quantity and date in the first column, and the total number this puts in your stock in column three. Enter

the cost of this order in column four. The unit cost (arrived at by dividing quantity by the total cost) goes in column five. Then *average* the entire stock to arrive at the proper figure for column six.

In other words, take the total cost of everything in your reserve, and divide by the quantity in stock (including those you have just added). This gives you the extended unit cost, which is an average cost for everything in your stock, taking care of cost rises and reductions.

Annual Physical Inventory

On the horizontal columns, mark the dates on which you draw out from reserve stock, and the dates on which you add to your reserve stock. If you are drawing six reams of paper out of reserve stock, mark the date you take them from the warehouse on the horizontal columns. Then, going across, put the figure six into column two, subtract six from the number on the line above in column three to find out the total on hand. If this total sinks below the minimum number marked at the top of the card, you know that it is time to replenish.

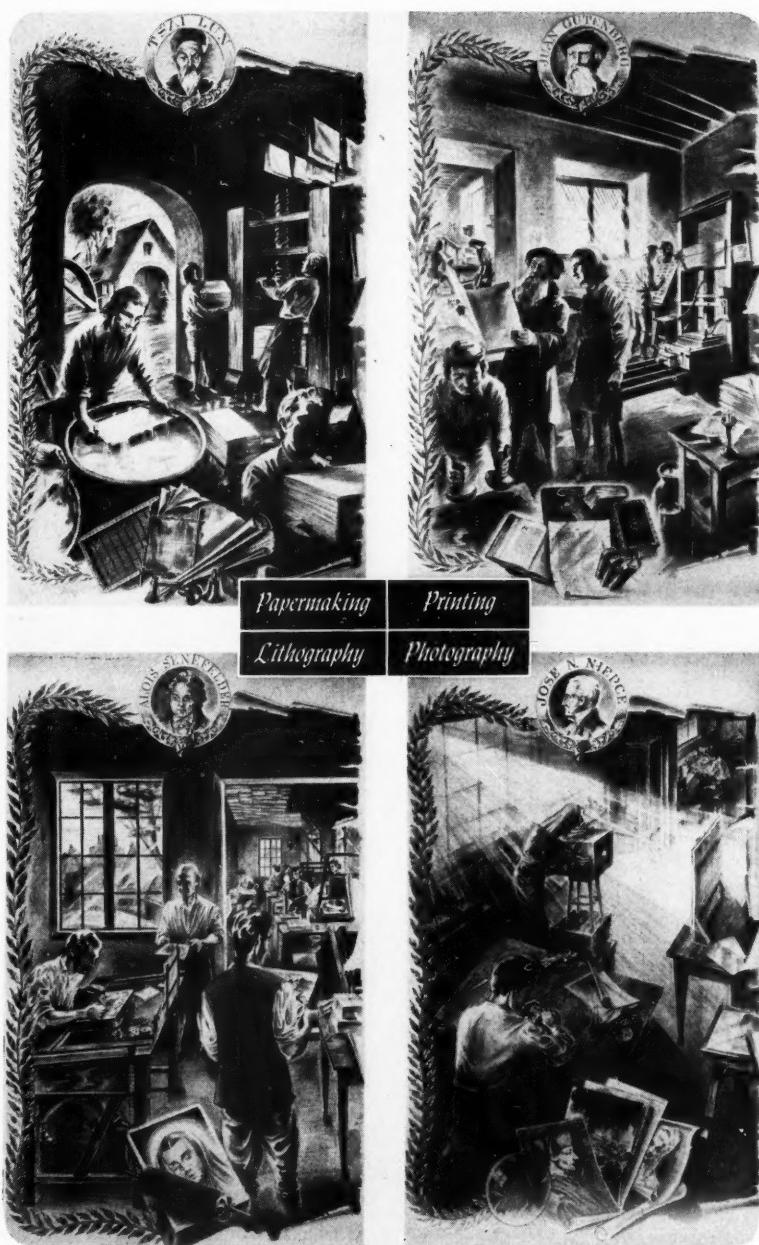
That's all there is to it.

Of course, all perpetual inventory systems, like all bookkeeping and record keeping methods, are subject to error. But unlike cash records, where an error shows up on the monthly balance sheet to flash a red light warning that something is wrong, the perpetual inventory does not warn you when it is out of kilter.

That is why a perpetual inventory can never completely replace the old-fashioned "count 'em one by one" method of taking supply inventories. But it can make the counting a less irksome chore, and one which can safely be done no more than once or twice a year.

The physical inventory (counting in the old-time way) serves as a check on the perpetual inventory set-up. It is vitally necessary to make this check at least once every year because doing so is the only way you can discover errors in your perpetual inventory.

Meanwhile, between physical inventory checks, you have a complete and accurate record of what you have in reserve stock, a record that does much more work for you than the old-fashioned inventory methods ever did. The perpetual system not only tells you at a glance the size of your reserve, but it tells you the cost as well. And it effectively warns you when it is necessary to replenish your stock.



Plastic Synopses Depict Graphic Arts

Down in Argentina, graphic arts firms such as the House of Stocker take the historical aspects of the printing business seriously. This enterprising Buenos Aires firm undertook, and quite successfully accomplished, the difficult task of designing and presenting in plastic form synopses of the papermaking, letterpress, lithographic, and photographic phases of the graphic arts.

The detailed pictures above will give some idea of the scope of the endeavor assumed by the publicity department of the House of Stocker. Each phase of the graphic arts is complex, being the sum of many and successive experiments, in whose evolution have been ap-

plied the technical procedures of many men—even many generations.

Around Tsai Lun, the earliest known maker of paper (123 A.D.) was built the synopsis on the art of papermaking. Johann Gutenberg, first to print from movable types (1440) was represented as the inventor of letterpress printing. To Alois Senefelder was credited the discovery of lithography in 1796. And Joseph N. Niepce (1823) was honored as the pioneer of photography.

Works of art in themselves, the synopses served as models for the construction of beautiful leaded glass windows which may be admired in the Stocker company's sales room.

By Charles F. King



Facts versus Opinions

• A RECENT panel discussion brought out the need for more standardization throughout the industry. Divergent views and diversified methods made positive conclusions impossible. There may be more than two reasons why this condition exists, but most of them are at least partially related to these two reasons: Only a few of the fundamental principles of the process have been discovered and proved; those which are known are often not understood by the craftsmen or they are considered opinions rather than indisputable facts.

Fundamental Principles

An example of this second case may be found regarding paper. The recent series of two articles in this department on paper and paper conditioning attempted to stick strictly to facts which had been proved by thorough and accurate research work, and the statements could be substantiated by data. As stated, this information has been available for many years, but in spite of this, one large lithographic company is reportedly embarking on a research project to determine how they can prevent misregister. If this company knows that there has been any previous work done on this subject, they certainly cannot have much faith in it. In other words, their failure to appreciate the fundamental nature of the research work which has already been done is causing them to spend a large amount of money in unnecessary research work. Since this is to be done on a plant-wide basis, there is a possibility that a great amount of spoiled work will have to be charged up to the experiment.

Another example of the same sort occurred when a technical man was asked to write specifications for the moisture content of lithographic papers. When management was given the report it did not correspond to some of the opinions which had been

expressed in these open forum meetings, and before accepting these figures as standards, various suppliers of paper were asked for their opinions concerning the recommendations. Although some of the paper companies frankly admitted that technological difficulties in their own plants made it impossible for them to supply paper which met these specifications, they were ideal. Other paper manufacturers stated that these were the same as they used as their standard for moisture content of papers for lithography. Here was a case where facts were known, and there could be no difference of opinion. This does not mean that all the facts regarding the behavior of paper under all conditions are known, but enough are known to predict its behavior under certain conditions (in air conditioned plants). When facts such as these are known, standardization is possible.

So few facts are known that it is almost impossible to know where to start enumerating them. Since so much discussion centers around press operation, it might be well to see what is fact and what is opinion in the pressroom. There are many facts regarding the mechanical operation of the press. A good pressman knows it to be a fact that form rollers must be set properly both against the plate and the drums, and that too much pressure on the plate can cause the rollers to bounce at the front edge of the plate. He knows that rollers which are set too tightly against the plate can cause the plate to scum, and so on.

Chemical Reactions Unknown

Although there may be some points about which facts are not known regarding the best mechanics of press operation, they are few indeed compared with the appalling ignorance regarding the chemical and physical reactions which take place between the ink, the fountain

water, the paper, and the plate during the printing operation.

The principal thing which makes lithography different from other printing processes is water. But it has been demonstrated over and over again that water alone will not keep a plate clean for long on a press. It is therefore a fact that some other materials have to be added to water to make the process a practical one. What must be added? Recipes have been handed down from journeyman to apprentice for years, and it is on these that many of the present commercial products are based. Occasionally suppliers or a research laboratory will find that some new material is more effective in keeping a plate clean than another, and a new product makes its appearance on the market, but I have seen no published reports which attempt to describe the function of each of the materials present in the most simple fountain water mixtures.

No Answers to Questions

The other day a young beginner asked me several questions which illustrate exactly what I mean. He is starting out as a helper on a press, and one of his duties is to make up the fountain water mixture for the press. (In this particular plant the pressroom makes all its own solutions.) Here are the questions he asked: "What does the dichromate do?" "If some inks have to be run with a lower pH than others, why don't we add more of the phosphoric acid instead of adding more of the whole mixture of acid, dichromate, and zinc nitrate?" "What would happen if we added more gum at the same time?" "Why do we use zinc nitrate instead of magnesium nitrate like some of the other plants do?" "Why does it take a lower pH with our red that we regularly run than it does with some of the special reds we sometimes run?" "Is it true that we should

always carry a higher amount of acid with coated papers than with M. F.? If so what pH should we start out with?"

To many, these questions may appear to be a lot of nonsense, but I was ashamed to admit that I could not answer them, nor could I refer him to any published work.

What does the dichromate do? There are volumes of information concerning the action of chronic acid and dichromates on metals, and reams of patents for processes where they are employed to protect metals from corrosive action. The Cronak process was a direct adoption of one of these patents to the lithographic industry, yet it does not explain the action of these materials in fountain solutions. The Brunak process completely contradicts an early belief that dichromates did not react with aluminum, hence it was not necessary to use them in fountain water mixtures for aluminum. This may be a case where the *opinion* of many pressmen is more correct than that of the research laboratories.

Along this same line, many formulas for white etches which contain no dichromates have been used successfully for years. In the opinion of some pressmen they work every bit as well as the yellow etches or green etches. Others say that they can only use them on certain jobs; they will not work with all inks. With the spectre of *chrome dermatitis* lurking behind each of us who uses chromic compounds, is it not about time someone found out exactly what the facts are regarding their use and what function they perform? If these facts were known, possibly materials which have similar properties but are not injurious could be substituted, and they would work regardless of variables.

(The mention of green etches brings up another question of opinion. Many operators are of the opinion that a fountain water concentrate works better when it has begun to turn green, and deliberately age it before using. Again there are no facts.)

Dichromates Not Unique

Much of what has been said regarding dichromates could be said concerning the other materials commonly found in fountain water mixtures. Phosphoric acid, the most commonly used chemical, may be necessary for zinc plates since either it or phosphates which will give similar reactions are found in most formulas, but is it necessary for

aluminum? Some of the old-timers will state that it is not. They will say that they were able to get good results when they added nitric acid to litho-stone and used the resulting solution of calcium nitrate. Perhaps this is one way that nitrates were first used.

Do We Waste Materials?

Following the same logic some lithographers used old zinc plates and treated them with nitric acid and used the solution of zinc nitrate. Evidence that nitrates prevent the formation of bubbles when metals are attacked by acid may be found in papers relating to the application of corrosion-resistant films on metal. This means that the films which are deposited are more uniform and less

QUESTIONS

Tis a Quiz

Answers to the following questions have appeared in the pages of THE INLAND PRINTER and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 80?

1. About how many years difference is found in the establishment of the first paper mill in England and in America?
a. 50 years c. 150 years
b. 100 years d. 200 years
 2. What is the difference between $25 \times 38 - 60$ and $25 \times 38 - 120$ (M) paper stock?
 3. The dates after the type faces listed below are wrong with regard to their introduction. Can you arrange them correctly?
a. Bookman 1810
b. Egmont 1902
c. Cheltenham 1852
d. Scotch 1936
 4. On which paper stocks will type faces appear heaviest? Lightest?
a. Antique d. Newsprint
b. Coated e. S&SC
c. Machine finish
 5. How much more pressure over type height, expressed in thousandths of an inch, is required for heavy solid plates printing letterpress?
 6. Match the scrambled locations correctly for the processes and towns listed with regard to their origins:
a. Gravure Munich
b. Letterpress Munich
c. Lithography Vienna
d. Collotype Mainz
 7. More paper tonnage is used for book papers than for wrapping and sack papers. True or false?
 8. What was the first "imprinting" job? What was the place and date?

liable to be full of pin-holes. Perhaps some similar reaction is present when fountain water contains nitrates, but again it is only opinion. No one seems to be interested in finding out the facts. Maybe we are wasting most of the materials we dissolve to make the solution.

In the matter of pH there also seems to be room for questioning some of the recommendations. This is not to be construed as an indictment against the use of that method of testing the fountain water, but rather a defense of it—defense of the ability of pH control to indicate exactly what it was first intended to indicate. When the suggestion was first made that fountain water solutions should be tested by means of a Hydrogen Ion Comparator which gave readings based on the pH scale, the authors were primarily interested in the production of uniform long-life albumin plates. Tests had been made which showed that films of dichromated albumin which had been exposed to light showed a minimum amount of swelling at pH 3.8 to 4.0, whereas films immersed in water which was neutral (pH 7.0) would swell until they were from 38 per cent to 90 per cent larger than they were at 3.8 to 4.0. Those which showed the greatest swelling had received less exposure, and a 25 per cent increase in exposure decreased the swelling at the neutral point from 90 per cent to 38 per cent. Films immersed in a solution with a pH of less than 3.8 also showed an increase in size, and again the increase was less when the exposure was increased. Regardless of exposure, the point of minimum swelling was 3.8 to 4.0.

Fountain Water Solutions

Tests with several solutions simulating the fountain water mixtures showed that both zinc and aluminum were destroyed, etched, or eaten away by these mixtures, but that satisfactory combinations could be worked out which caused only a minimum of corrosive action when solutions were held to a pH of 3.8 to 4.0. Below that range (containing more acid) destruction of the metal took place rapidly. Thus it was concluded that a mixture could be worked out which would have little corrosive action towards the plate and at the same time be in the range of minimum swelling of the image albumin.

This does not mean that all fountain water mixtures show a low corrosive action within this range. The experimental work described in

Bulletin 6 of the LTF definitely shows that with some mixtures corrosion is several times greater in this range than with others. This simply means that the pH of a fountain water will not indicate how quickly the grain of a plate will be destroyed. Two fountain water mixtures containing different proportions of the same materials but having the same pH *may* destroy the metal at about the same rate, but this is unlikely. That two entirely different fountain water solutions would have the same rate of action on the metal would only be by pure coincidence. This is a fact which has generally been overlooked in most discussions of pH control. The pH control is only applicable to varying concentrations of a particular fountain water mixture. Generally speaking, it is true that the lower the pH value, the greater the action of the acid on the metal, but one mixture with a pH of 3.8 can destroy metal faster than another with 5.0.

Sticking to the facts, it can be seen that pH control means this: At 3.8 to 4.0 the light-hardened albumin image on a plate shows a minimum amount of swelling, and it is *assumed* that this is necessary for good plate life. Unless the pressman is using one of the fountain mixtures recommended by the Foundation or one of the packaged variety which the manufacturer states is to be used at a certain pH, the reading will have little or no meaning as far as the speed of corrosion is concerned.

Value of pH Control

Thus far nothing has been mentioned regarding the action of fountain water in relation to the ink. Since the important function of the water is to keep the non-printing areas of the plate from taking ink, the most condemnations of pH control as being impractical have come from those having the mistaken idea that it should be possible to run any ink on any form with the fountain solution at a specified pH value. There are no facts to substantiate such an idea. Many inks will run at the point recommended and give no trouble, but others will not. Experience has shown that large solid areas with reverse lettering generally require more acid in the fountain than light forms. Here again there are no facts, and as is usual when facts are lacking, discussions become heated whenever pH control is mentioned.

Since most of the jobs where plate life is important are being made by

the deep-etch process, the swelling of albumin is of little or no importance today. Thus it would appear that pH control is of little use to the industry. This is not true. When a plant has adopted one fountain water mixture as its standard, as many plants have, certain facts can be learned which are usable. If records are kept which include the pH of the fountain water, repeat runs can be made much easier. Some papers will require higher or lower acid content in the fountain. Allowances can be made for changes in water supply from season to season. Much guesswork can be eliminated, but the conclusions reached in one plant will be of little value to any other since they depend on the type of work run, brand and colors of ink, source of water, and the grade of paper used, to say nothing of the skill of the pressman. Thus pH control can be a useful implement to the pressman who wishes to duplicate conditions easily and is willing to spend the time to learn its effect in his particular shop with the materials regularly furnished him, but this information which the individual pressman gathers cannot be considered as being applicable to the whole industry.

One constituent of all fountain water mixtures is gum arabic or some substitute for it. Very little is known about the action of this material either towards the plate or the ink. Research has indicated that there is a material present in gum called arabic acid, which is thought to react with the metal of the plate and form a substance which repels ink. Larch gum, mesquite gum, cherry gum, and other natural water-soluble gums also repel ink well, though not as well as gum arabic.

According to several European sources, dextrin works better in fountain water than gum, but the attempts to use it in this country have not yet substantiated this contention. The one important fact concerning dextrin is that it contains no arabic acid or other similar organic acid which can react with the metal. Another idea concerning the reaction of gum is that a certain portion of the arabic acid molecule (known to the chemist as the carboxyl group, and present in all organic acids) is attracted to the metal. The portion turned away from the metal can be wet with water, hence it serves to repel the ink, and the film adheres tightly to the plate. It was thinking of this



"He must be an old lock-up man; nobody else could put any squeeze on that form"

nature which caused sodium carboxyl methyl cellulose (or Cellulose Gum) to be tried. However, since dextrin and other materials which do not contain carboxyl groups will work, this cannot be considered a fundamental fact concerning the action of gum in lithography.

It would not be fair to close this discussion of the function of gum arabic in fountain solutions without mentioning that work done in England seems to indicate that at least a portion of the gum does become permanently attached to the plate by a process known as "adsorption." What properties are necessary in a gum to make this take place are not known. It is not a phenomenon peculiar to a lithographic plate. Many materials with large surface areas such as found on grained plates or litho stone have this ability to adsorb materials. Air conditioning systems often depend on substances adsorbing moisture from the air; gas masks remove dangerous gases by adsorption; impurities are often removed from solutions by causing these impurities to be adsorbed on the surface of activated charcoal; and whole solvent recovery systems are based on this principle.

Information Wanted

There is much information available concerning adsorption but very little of it has ever been adapted or applied to lithography. During the war when the possibility of a gum shortage was ever present, there was a mad scramble to find anything which would work in its place, but now some thought should be directed towards finding out precisely what gum does, and why it does it. With this information in hand better materials could undoubtedly be found, or gum itself could be so processed as to eliminate objectionable properties.

Thus far this discussion has only considered the fountain water solutions and their relation to the plate. The facts have been few, and the assumptions many. In succeeding articles other phases of press operation and platemaking will be discussed upon the same basis. It is possible that in this and in future articles some published fact will be overlooked. Possibly some suppliers and lithographers know of some facts which have not been published but are of a fundamental nature. Naturally the latter would fall into the category of trade secrets, and would not be for publication, but any information which should be included would be appreciated.

OFFSET QUESTION AND ANSWER DEPARTMENT

Send in your queries on any phase of lithography for answer in this department by Charles F. King

CHALKY BLUE INK

Enclosed you will find two samples of an advertising blotter which we printed for ourselves on a 1250 Multilith. Our problem was this: Setting the job up we had black ink on the machine and pulled a few proofs for location, then washed up and ran the red ink off. Next day we put the light blue ink that was selected for the job in the fountain and ran half the quantity off. As you may see the black dried good and hard but the blue was a dismal failure for it dried chalky and rubbed off. We were advised to try adding a little body gum, which we did for the rest of the run, but found it no better.

Could you give me your opinion as to what was wrong with the blue ink and how to correct it? Do you think that this was the wrong type of job to do on a Multilith? I might add we have two Multoliths, purchased several months ago, so our experience on offset is rather limited as yet. I would like to hear from you soon as we have another blotter job coming up, but not on coated stock.

Chalking of ink, and especially blue is nothing unusual, nor is it peculiar to offset. It is caused by the pores of the paper drinking up the varnish which is supposed to

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Typeface Design of Last Century Has "New Look"

Rummaging through an early issue of THE INLAND PRINTER disclosed this old time typeface which was offered to the trade back in 1893 by George Bruce's Son & Company, New York typefounders. It was identified as No. 1010 Ornamented.

POPULAR

Although cast more than half a century ago, it has a remarkably modern look. At first glance, some letters seem almost identical with a fairly recent type design popular with present-day typographers. Close examination reveals that No. 1010 Ornamented is a bit more condensed, and its heavy stroke does not give a true "dimensional" effect.

• • • • • • • • •

bind the pigment particles to the paper. The color is thus left high and dry with little or no varnish to hold it to the stock. The penetration of the stock by the vehicle or varnish used in making the ink can be the result of several factors acting independently or together, or one single factor.

Many coated papers are designed to absorb ink very rapidly. These stocks give little or no trouble with offsetting (or as the English more correctly say "set-off"). As long as a relatively stiff ink is used, there is little danger of chalking with most colors. Occasionally when too little drier is used and the drying period is extended over several days, an ink which otherwise would not chalk will give trouble. The varnish will have time to drain from the ink into the paper before drying. Just as high humidity in letterpress slows the drying, a great amount of water carried on an offset plate also slows the drying. The amount of acid carried in the fountain water will slow drying.

You make no mention of the acidity of the fountain, but with blue of the type you are using, pressmen frequently find it necessary to carry more than the normal amount of acid in order to keep the plate clean. A solid with reverse lettering such as you were trying to print is usually a job for an experienced pressman to worry about when this shade of blue is required, and if the acidity was not up you were surely carrying a lot of water. This is evident from the "washy" appearance of the print. Here are at least two possible reasons why the blue gave trouble while the black pulled as a key and the red did not.

Was this shade of blue supplied to you or did you take a more concentrated color and reduce it by adding lakatine? If an ink company matched this shade and you gave them some of the stock on which it was to be run, more than likely the reasons given in the preceding paragraph caused the trouble. Most ink houses are well aware of the causes

of chalking trouble and attempt to guard against their occurrence when they are called upon to formulate an ink for a highly absorptive stock such as this one. Generally they will pull proofs on the stock supplied to them and make sure that the ink is all right before it leaves their plant. Of course they cannot control the amount of water you use and hence are not able to guarantee that no trouble will occur.

Much of the trouble I have seen in small plants was caused by pressmen matching colors. This has been especially true in the case of tints or colors which have been let down or reduced by adding lakatine. The resulting ink is generally rather soupy, hard to control on the press, and a very poor drier. With a color such as this blue the formula is thrown out of balance and an excessive amount of thin varnish is present in the finished ink. This thin varnish is quickly blotted up by coated paper such as this and chalking results. Thus, although permitting pressmen to match colors with materials on hand often appears to be a money-saving method, a few jobs such as this one can quickly eradicate any money saved.

All blues will not tend to cause this trouble, but it is safe to say that most of them will. Nor are blues the only colors which will chalk. Whenever an ink is made from pigments which have a regular crystalline structure, or the particles are relatively large, the possibilities of both chalking and piling are present. The most widely used blues have very regular crystalline structures and the attraction for varnish of the material used for coating the sheet is greater than that of the pigment. For this reason the ink should contain enough heavy varnish to slow the speed of penetration into the stock. Thus the film would become dry before too much of the varnish had left the ink. This is the reason the addition of body gum was suggested. Since the red and black pigments do not have this regular crystalline structure they dried well and did not chalk.

I have gone into this problem rather technically for one reason. Ink formulation is complex, and requires knowledge not ordinarily found in pressrooms. Although you may get by in mixing inks for offset presses (and many do) from a few basic colors and lakatine you can expect trouble from time to time.

I would not want to advise you on your blotter job without seeing the stock itself.

BRUSHES AND BRISTLES

You once discussed etch brushes with bristles of organic origin. Can you advise where these may be purchased? In the same article you gave what I thought excellent reasoning on developing inks. Will you give me the brands and sources of those having the attributes recommended? In the offset department last Fall, you discussed solvents, mentioning both commercial preparations and little known, unpublished formulas. Can you help on these?

You are entitled to be told that your department in the INLAND PRINTER is held in unusually high regard by all of my acquaintances in the craft.

Taking your questions in order, I find that you evidently misinterpreted my statement, if by etching brushes you mean the brush used to apply the etch to an albumin or deep-etch plate. I can see how you arrived at the conclusion that an etching brush made from vegetable fibers should be superior, but what I was attempting to do was to carry through the analogy between felt, albumin, and animal hair brushes, and cotton, cotton molleton, and the vegetable fiber brushes which were recommended for removing the stencil in the deep-etch process.

At the outset of that part of the discussion I mentioned the earlier series of articles about the deep-etch process (August 1946 issue). The exact quotation is: "A (deep-etch) plate which has been properly made will withstand more scrubbing than will ever be found necessary without injuring the image areas. Nor is it possible to completely remove the adsorbed film of gum coating from the non-work areas by scrubbing. For this purpose a stiff brush similar to the kind used in counter-etching should be employed. It should be made of vegetable fibers—palmento or other such bristle—and not fibers of animal origin. . . . Vegetable fibers pick up little if any of the ink, and they will do a much more thorough job of cleaning."

Brushes which are suitable for this latter operation are listed in the catalogs of some of the supply houses, but occasionally I resort to the "Fuller Brush Man." Camel's hair brushes are generally used for applying the etch, and the method of brushing and the softness of the fibers seem to be the reason why no ink is removed from the image areas, even though the bristles are of animal origin. These brushes are expensive and their life generally is short. I have seen platemakers who actually did etch with scrub brushes similar to those described

for use in the deep-etch process but I would not recommend them. Some plants use brushes similar to those used for applying paste to wall paper. At least some of these brushes are made of vegetable fibers and will work quite well once the fibers become soft. Only recently I heard of soft paint brushes made of nylon bristles being used. They are supposed to have a long life, with proper care.

Regarding developing inks, there is no reason why you cannot test several yourself and see the difference. Ink-in one half of the plate with the developing ink which you are in the habit of using and the other with the one you wish to test. Gum the whole plate as uniformly as you can, and attempt to wash it out with Lithotine or turpentine. Try to remove every bit of the developing ink from the image during the washing-out process. If this is not possible with either ink, both inks are inferior or your ability to gum a plate smoothly is not what it should be. Generally some difference in the ability to wash out clean can be seen between any two developing inks, and the one which washes out easily and cleanly is the better. Try several. You will see the difference.

The next question really puts me "behind the eight-ball." Regarding the unpublished formulas, they have usually been the development of work done in a particular plant, and although I do know their composition, I do not feel at liberty to tell of what they are made. As you well understand, I cannot "plug" any one product or supplier.

There is a great need for a "consumers'" organization of some kind which could send out confidential reports to its subscribers. Such a group could answer questions like the ones about developing inks and the wash-out solutions, but if I were to send personal letters all over the country announcing that "Whoozit's Super Developing Ink" was no good, and that "Whatzit's Highest Grade Developing Ink" was the best obtainable, I would really get myself into some hot water.

SURFACE ALBUMIN PLATES

I am a photographer seeking the pertinent facts of production of surface albumin offset plates for small offset presses and would also like to know sources of supplies and equipment needed. Any information you can give me concerning this matter will be sincerely appreciated.

Your letter is rather hard to answer for several reasons. In the

first place I do not know whether you are considering a press of the small office machine type, or if you have in mind a standard small size press made by one of the manufacturers of commercial lithographic equipment. If you are considering the former, the manufacturers of this equipment are usually in a position to supply everything that is needed to make the plates and operate the press. Usually these materials are designed to work with presses of the size which they furnish, and the novice will do better if he adheres to instructions.

If you are considering a small commercial press which prints a sheet 17 by 22 inches or larger your problem is considerably different. Platemaking equipment may be selected from any one of several manufacturers. Several ink companies located in your city are in a position to supply albumin and albumin substitutes for the surface coatings, grained plates, concentrated etching and fountain water solutions, and prepared gum arabic solutions. In addition there are several chemical jobbers and one manufacturer of chemicals who can supply you with the raw materials.

As for instructions, the material furnished by the suppliers of these materials is quite complete, and further information can be gleaned from the publications of the Lithographic Technical Foundation. With your knowledge of photography you should be able to turn out some excellent work once you have mastered the techniques of platemaking and press operation, but do not expect to produce offset reproductions which are of comparable quality to photographic prints. Your understanding of contrast, mottling, and other photographic descriptions is not often found among run-of-the-mine lithographers. Remember, though, the greatest density you can achieve when you print a solid is in the neighborhood of 1.4, and this only when coated papers are used, whereas densities of 2.0 and higher are not uncommon in photographic prints. It will require patience and perseverance before you will be able to reproduce illustrations which will meet with your approval.

LEARNING OFFSET PRINTING

My company now has only one Multilith Model 1300. We have ordered a Little Chief, 14 by 20, and are expecting arrival of shipment within a week. We also have on order platemaking equipment including a whirler, vacuum frame, and arc lamps.

I am twenty-six years old and spent five years in the army. I was discharged in 1945 and went into the offset trade the same year. I have had experience as a helper on a 17 by 22 Webendorfer and a 22 by 34 Harris. For the last eight months I have been operating a Multilith. My experience, as you can see, has been fairly limited.

Would you please furnish me the names and addresses of places where I can secure all the latest data on all the various phases of offset lithography and platemaking.

In the January issue this department carried the address of the Lithographic Technical Foundation and a short description of the material which they have available. Some of the suppliers of platemaking materials furnish very helpful instructional material with their products, and there are several books available. There is one on photography and platemaking by Irene Sayre which is very good. You do not state whether you also have camera on order, but I presume that you must have since you have gone as far as you have in acquiring other platemaking equipment.

If you intend to be cameraman, platemaker, and pressman combined, remember each is a trade in itself, and you have not been in the business long enough to be considered a thoroughly experienced pressman. I will not say that you will not be able to learn all the operations required to produce an offset job, but (to quote a public statement of a sales representative of the company from which part of your equipment is coming) a plant that buys offset equipment and does not have trained personnel to operate it is bound to spoil many jobs and put out a lot of poor printing.

To those of us who know that high quality printing can be produced by the lithographic offset process, much of the "planography" seen today is a nightmare. If your company has been engaged in the letterpress business, they have a perfect right to expect their offset jobs to be of comparable quality. Of course, some work is classed as "cheap" work and little pains need be taken with it, but too many printers and buyers of printing think that this is the only field in which lithography can compete and are doing much to ruin the reputation of the process.

One authority claims that it is cheaper to send men to trade schools and let the equipment stand idle until they are trained than to let them learn by trial and error methods and without trained supervision.

USE DECALS TO PROMOTE SAFETY IN YOUR PLANT

- Safety decals, designed especially for printing and publishing plants, can help you promote safety. Illustrated here are but a few of the numerous danger, caution, and safety instruction decals which are now made available to the graphic arts by the National Safety Council.



These decals are 3½ by 2 inches in size, and are printed in contrasting colors. There are decals for use on machines, on walls, on fire doors, on tool boxes, on handling equipment, and at various other strategic points throughout a printing plant. These colorful, attention-getting, yet very inexpensive warning signs will constantly remind your workmen to observe safe practices and follow specific instructions.

A complete showing of all available decals for the printing industry, together with prices, may be obtained by writing to the National Safety Council, 20 North Wacker Drive, Chicago 6, Illinois.

Successful Policies Adopted Sixty Years Ago Carried On by Andrew McNally III

• ANDREW MCNALLY III was named president of Rand McNally and Company, Chicago, on February 13, to succeed his father, Andrew McNally II, who became chairman of the board of directors. Harry B. Clow continues as vice-president and secretary, positions he has held for a number of years. R. L. McClanahan, who joined the firm two years ago as assistant treasurer, was promoted to treasurer.

The new president represents the fourth generation in the business which was founded in 1856. He has been active in the company since 1932. Andrew McNally I, one of the founders, also was one of the founders of the United Typothetae of America, serving as its national president back in 1887-1888. He was active in the Chicago Typothetae, and at a meeting on July 7, 1887, delivered an address on how to make a success in the printing business. His speech was published in full in *THE INLAND PRINTER*.

Delegating Authority

He discussed three items: Organization of personnel, specialization of operations, and adding profits to estimates. Excerpts of the speech made by Andrew McNally I may be of interest to readers today:

"In my opinion, the first and most essential requisite . . . is the organization of a competent and intelligent force adapted to the particular line or lines of work to be done. In this organization, the chief of each department must be invested with authority over his working force, sufficient to maintain a rigid discipline, and when the right man is obtained as foreman of a department, he should be given supreme authority over his force. In no other way can discipline, which is just as necessary in a printing office as in an army, be maintained. To make the organization effective, the man in charge of a department must not be interfered with in the employment or discharge of his hands.

"If necessary, consult and advise with your foreman about your workmen, but do not consult with your workmen about your foreman if you have confidence in him. Any inter-



ANDREW MCNALLEY III

ference between the foreman and his subordinates will weaken the authority of the former.

"I have observed that the most successful printer is he who organizes his working force and purchases his material with the aim, not of covering the earth, but of doing a certain class of work, and doing that work well. He can make a good profit on his specialty at prices that would starve any printer not especially equipped for it.

Profit in Specialization

"The success of the house I represent (and I think I can say without egotism that it has been successful) is attributable, in a large measure at least, to our fitting up for specialties and sticking to them. The old Tribune book and job office was in the market for all classes of work, but after the formation of the firm of Rand McNally & Company, which succeeded the Tribune job office, the lines of work were gradually contracted, and this contraction was uniformly followed by an increase in profits.

"We have the material on hand for show posters and programmes, and have frequent inquiries for such work, but we invariably refer the parties to a show printer. We will not estimate on a lawyer's brief, nor

on blanks or blank books, nor, in fact, on anything outside of our special lines. We are known as railroad printers, but we find it more profitable to confine ourselves to a single branch of railroad printing—the work required by the general passenger and ticket agent. When asked to estimate on blanks and books needed by the freight department we say frankly that such work is out of our line, and that other houses can serve the company better. Sometimes it takes nerve to let work go by, but an experience of over thirty years teaches me that it pays to do so, and thus to concentrate our energies on our specialties."

(It was the need of railroad maps to aid passenger business that caused Rand McNally and Company to get into its map specialty.)

Mr. McNally mentioned the high prices printers had to pay for their machinery and supplies and other factors that caused printers to fail. Then he continued:

Concise Estimating

"I claim that financial success in his business is impossible to that printer who does not fully comprehend the extraordinary expense account continually piling up against him. By this I mean the high price and rapid wear and tear of his plant, the expenses of management, rent, taxes, and the thousand and one items of outlay that are not thought of until they present themselves. I am inclined to think that a large proportion of employers do not fully realize their magnitude.

"I am also inclined to believe that it is the tendency of a young printer to see how much he can give his customer for the least amount of money, and that this system of figuring is likely to become a habit with him. Indeed I once employed a man who had quite an experience in estimating. He figured so much for composition, paper, and presswork, and took the total as the full value of the work. The fear of losing the job seemed always uppermost in his mind. So fixed had the habit become that I was compelled to let him go, although he was in other respects a good man."



LOUIS MARINI, of Wollaston, Massachusetts.—When we receive a package with so many and such excellent items of printing as that just received from you all we can do is study and admire them. Certainly no constructive criticism is possible. Excellence of other features, as well as of your design and typography, make it plain there are other real craftsmen associated with the Colmar Press.

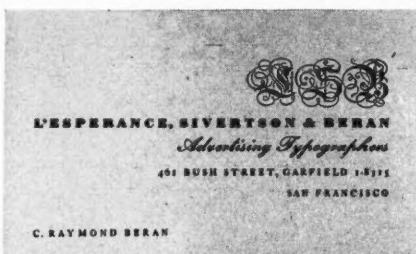
EMIL STANLEY, Chicago.—Booklets, "College of Advanced Traffic" and "College Training in Transportation and Traffic Management," are well done, cover of former printed in deep blue on light blue from shaped reverse plate bleeding off the right side being striking. Type, layout, and halftones bleeding off give the pages quite a modern look. Much can be said for the idea of bleeding illustrations, one im-

The Inland Printer's

Specimen Review

By J. L. FRAZIER

Mark for the attention of this department printed items on which you desire criticism. Send in a flat package; do not roll. We regret that personal replies cannot be made by mail



Simple but neat envelope corner card in which distinctive script type ties together firm name and service

portant advantage being that of using larger pictures.

ALFRED HOFLUND, of Denver, Colorado.—You are contributing to the fine reputation for quality printing of the Bradford-Robinson Company with

outstanding typography and layout. Though the items you submit are many there can be no constructive adverse criticism. One of the most interesting features about your work is its variety. That variety and quality will be immediately recognized by all readers when they see a full-page display of your work to be shown in a later issue.

THE HERSCHE PRINTING COMPANY, Cleveland, Ohio.—Business cards submitted by you are very good indeed. That for Hotel Ohio is simple arrangement but made impressive by the size and style of the name line and the half-inch band of rules at bottom

edge of card and bleeding off sides. The three lines of small type below the name are letter- and word-spaced rather too widely. Card of H. W. Patterson is arranged in an interesting way, especially considering that the amount of copy was a handicap. Lines are unavoidably tight and lines "H. W. Patterson" and "Consultant Service" have been much too widely word- and letterspaced. Poor spacing can ruin otherwise effective work.

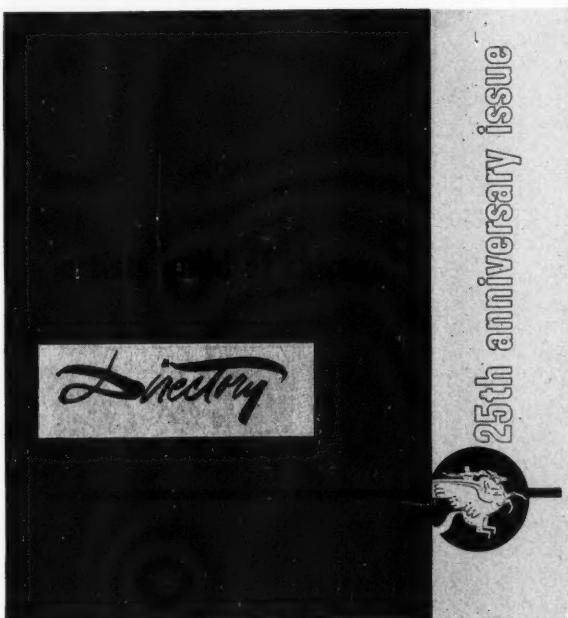
WILLIAM FINNEGAN, Boston, Massachusetts.—The advertisements for Machine Composition Company, one of the great trade plants of the country, are excellent. We are unable to offer any constructive criticism. They have forceful and intriguing headlines, copy is brisk and convincing; and, of course, layout and typography are professional. Best from the stand-

John Saunders & Co.

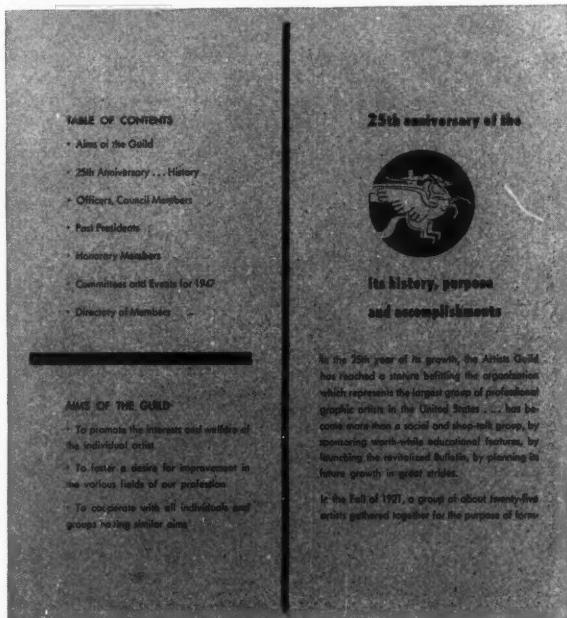
COMPLETE Radio PRODUCTION ---
850 EUCLID AVE. CLEVELAND 14, OHIO

Decorative initials in brown add touch of color and character to severe simplicity of typographers' card

point of general appearance in our opinion are those headed "Harmony" and "That New Look." You, and other readers, may expect to see some of them shown in this magazine in an early issue.



Modern cover and contents page of directory published by Chicago group. Cocoa brown is second color. Sans-serif types effectively used throughout





Montreal Craftsmen's bulletin can almost always be depended on for a cover design that is unusual. This one is fire red and black

Waybill for a Way Goose**

&

for Paul A. Bennett

The Minneapolis Athletic Club
Wednesday, November 5, 1947

Frank Kofron, Minneapolis printing designer, hand-lettered this cover printed in a red-brown and black on ivory, deckle-edged

J. F. ANDREWS, Portland, Oregon.—Front page of song folder, "Afraid of Rain," is decidedly interesting and also striking. Except for the title, two lines aslant in open shaped panel near upper left-hand corner, the design is a reverse color plate printed in deep blue, as is the title. The unusual feature is the over-all pattern formed by rows of "raindrops" extending at angle from top to bottom toward right. These were not drawn by hand but made from proofs of the upper section of the exclamation point, put upside down, pasted in position with proofs of lines of type, the whole forming copy for the reverse color plate.

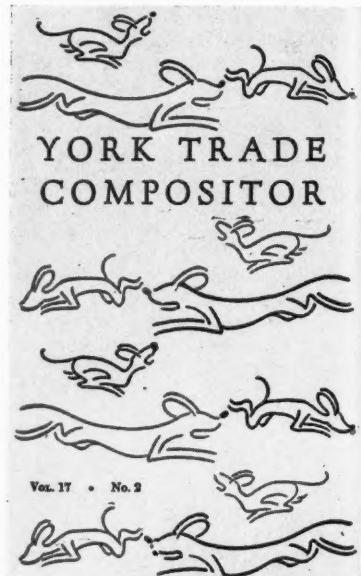
VON HOFFMAN PRESS, of St. Louis, Missouri.—You made a good choice in selecting the 1948 Lutheran Hour Calendar (which you produced in your plant) as a sample to present in the folder promoting your lithographic facilities. The twelve four-color process illustrations are indeed beautiful and true to life. Although no explanation was made of the mechanics, it is evident that plates were made from kodachromes. It is unfortunate that the calendar pads were of necessity, because of the considerable amount of copy, a bit crowded. But they do not mar the excellence of the striking full-color pictures.

J. W. CLEMENT COMPANY, of Buffalo, New York.—Something different can always be looked forward to in each succeeding issue of your outstanding house magazine "Clement Comments." Number 168 features a characteristic, maroon-colored "leatherette" cover, die-cut to allow the initial letter on the title page to also serve as part of the cover design. This issue is a tribute to Claude Garmond, with body and display of course set in Garmond, and the mammoth initials blow-ups of type proofs. Inside pages are a high quality, white rag book, with type in black, decoration in green, and initials in gray.

DIAMANT TYPOGRAPHIC SERVICE, New York City.—Fifth in a series of "Diamant Classics," your recently issued miniature (just 2 1/2 by 4 1/2 inches) book "Printing Types" is both interesting and attractive. Its colorful red and yellow cover invites the reader inside, where a story by Monotype's art director Sol Hess about the origin and development of printing types makes good reading for all concerned with fine typography. Although the page size is small, readability is excellent because of the 9-point Garamond type used for

the body. Hand-lettered examples, the work of Mr. Hess, illustrate the copy and illuminate this charming little volume.

THE KYNOCH PRESS, Birmingham, England.—Every recipient of your 1948 Notebook should be very well pleased with the gift.



Dogs, in blue and black on slate-colored stock, add a humorous touch to York (Pennsylvania) Composition Company's readable and attractive house magazine

Five by 7 inches in size, it is in reality a diary, having ample space for recording events occurring on each day of the year. Bound in tan cloth, the attractive cover is printed in light tan and maroon. The inside pages are in black and various second colors on peach-colored stock. Wood cuts decorate the cover and title page, and serve as head and tail pieces for each monthly section. Including such data as the proofreaders' marks, paper sizes, and a list of the type faces available in your plant should increase the Notebook's interest for those who are engaged in the graphic arts.

MURPHY PRINTING COMPANY, of Elkhart, Indiana.—Layout of the letterhead and envelope for Emerson Ruppert, commercial artist, is interestingly modern but the colors light gray for the key form and red for the one line, "commercial artist," in script, represent a poor combination. The red is all right except that it is much stronger in tone than the gray in which the artist's name, address, *et cetera*, are printed. If there is to be a difference in tone (and it is better esthetically that there should not be) the more important features should be in the color

which is the strongest in tone. "Commercial Artist" seems to stand out—be closer—than the rest of the design. Besides, the gray is of an unpleasing hue.

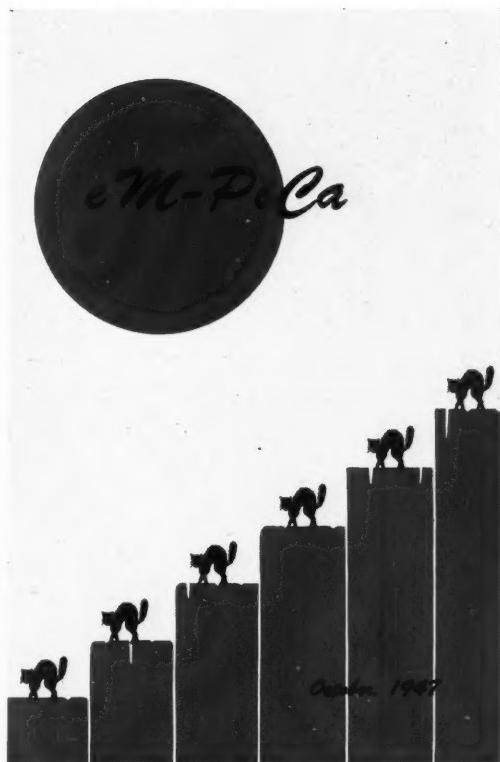
FRED COGSWELL, of Atlanta, Georgia.—If the Christmas party (and Ladies' Night) of the Atlanta Club of Printing House Craftsmen was as colorful and elaborate as the program, it must have been a gala event. Consisting of twelve 10 by 12 pages in addition to the cover, the program's size alone is impressive. The bright red cover, printed in dark red, silver, and black, is rich looking. Reprinting the song "Silent Night" on the cover is interesting and quite appropriate. Inside pages, printed in red and black on heavy white stock with red and green deckle edges, add character. The inclusion of such items as messages from the past and present presidents, a review of the club's 1947 activities, a printer's prayer, *et cetera*, must have made the piece a keep-sake treasured by many Atlanta Craftsmen.

THE VERNON NEWS LIMITED, of Vernon, British Columbia.—Your work is excellent, best item

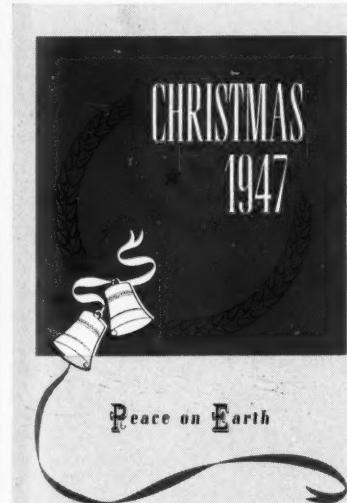
in the latest collection submitted by you being the booklet "Vernon." Cover with that one word in large medium bold roman capitals near top followed by subtitle in small type and then by attractive paneled illustration of interesting shape, square across top and at sides but pointed at bottom, is as striking as it is simple. Type and background of illustration are in deep blue with illustration and "V" in "gold" on light blue. The only item calling for adverse criticism is the Capbell Brothers letterhead. Address line is much too widely worded and letterspaced as are also the two lines of small type below and the one in color at top of sheet. About the limit of letterspacing for good appearance is represented by the name line where spacing between words is a little too wide compared with that between letters. There should be no more space between words than is required to set them definitely apart.

GARTH M. EDWARDS, Adelaide, Australia.—Please accept our belated congratulations on the arrival of your son, and on the neat announcement of the event you contrived. Against a blue tint background of a five-by-three-inch card is a blind-embossed white (paper) panel outlined in silver, giving pertinent data. Panel is tilted slightly upward. Upper left-hand corner of the card carries the statement "It's a Boy" in deeper blue than background. Address is in the lower left-hand corner. We liked, too, a "thank you" folder decorated by blue booties on the outside. It opens (center) to reveal "Margaret and Garth Thank You" against a silhouette of the stork and his bundle. To left in silver is miniature calendar with numerals for The Day twice as large as the others, below which are scales pointing to the poundage at which young Barry weighed in. Right side has telephone, telegram, letters, and packages in silver, indicating reasons for "thanks." We're glad you send along the meeting announcement of Printing Industry Craftsmen of Australia (of which you were then secretary). The Craftsmen's device in red against an outline map of Australia is effective, under which red is again used for first letters of the name of the club across the top of the sheet.

THE READ PRESS, Brisbane, Australia.—Sincerest congratulations on the excellence of your 1948 calendar. Strange though it may seem, and in spite of the striking and interesting qualities of the illustration, the pad



Halloween cats and Halloween colors (black and orange) adorn interesting cover of house magazine published by Mack Printing Company, Easton, Pennsylvania. Notice emphasis of letters in title



ONCE again we add our fervent hopes for Peace to those of all America . . . and once again, at Christmas, we welcome this opportunity to express our good wishes for a Happy Holiday and a Successful New Year to our friends and neighbors.

Esquire Press
CORPORATION
422 FIRST AVENUE
PITTSBURGH 19, PA

Dull red is second color (with black, on white) of neat Christmas blotter with appropriate illustration and fitting copy



No. 6

1947

Gray-green and flame red on a broad expanse of white make a simple, effective, and fitting holiday cover design for this house organ of Kable Brothers, Mount Morris, Illinois, printing firm

THE MINNECRAFTER



MINNEAPOLIS CLUB OF
PRINTING HOUSE CRAFTSMEN



Timely illustration decorates holiday cover of Minneapolis Crafts-men's club bulletin. Simple, neat layout is in black and orange. Inside, small cuts of Thanksgiving turkey adorn running heads



GRAPHIC ARTS
Education
1948 BEN FRANKLIN ISSUE

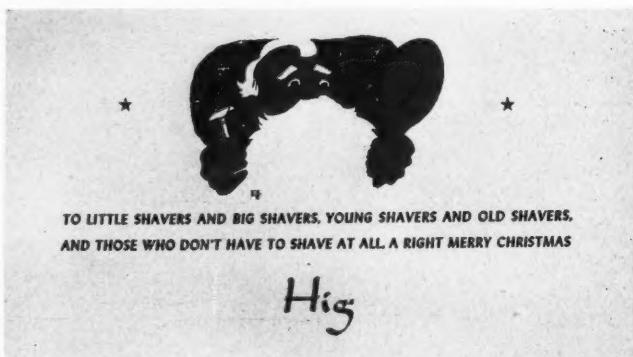
A frosty deep-orange hue used as second color with black, on snow white stock) adds much charm to this cover of booklet published by the National Graphic Arts Education Association

of calendar leaves at bottom of mount is, to us, the outstanding feature. Figures and type of most calendar pads are nearly always of the bold old-fashioned block style, such pads being bought complete by the printers, and those making the item seem opposed to any change. Garamond old style is the featured type style with large figures beautifully hand-lettered in a free style which while offering a degree of contrast keeps in with the type. The illustration at the top is a large one—a sail boat against a circular black background except at bottom where the sea is indicated by splashes of medium blue, light green, black, and white (paper). Body of boat, mast, *et cetera*, are light brown but in "silver" the sails are most striking. Finally, in view of the boat, your name, below, formed by rope twisted to form the letters, is quite interesting and effective. The presswork on the calendar is excellent.

T. Y. BROWNLOW, Wenatchee, Washington.—You have some very interesting and colorful type faces and use them effectively. Few commercial printers in cities of 15,000 and under, in fact, match your type equipment and have the ability to do work of equal merit. Especially good items are the card for the "Daily

fact effort was to make piece simulate effect of currency, not, of course, enough to permit using it instead of a greenback to buy groceries. All, therefore, is forgiven. Watch spacing closely—considering amount between letters. In head "Our Salute to the Public" on card signed Rufus Woods there is too little between words of the line, furthermore too much between letters of such condensed type as is used. Otherwise, we are quite willing to go on record as saying that it's good work.

NEWTON & SON, of Detroit, Michigan.—Your blotter "Here are some Hot Tips" with actual book match folder tipped into an off-the-horizontal panel on left side will get a lot of attention, and, of course, the matches will be used, and give you further publicity because your name, *et cetera*, are printed on front of folder. However, the typography of your copy at right appears somewhat "sloppy" because all lines are centered—no evidence of design—and there is such a variety of types. The discordant note is the first line in Bodoni while the others are sans serif (good style). With the first line also in sans the effect could be better, especially with better spacing between the lines, those having a close relationship in sense being set closer to each



Hig

Something different in a Christmas greeting by Phoenix Flame magazine editor H. J. Higdon. Printed in brown and black on pale gray stock (which is part of the picture)

World" (three colors) and the folder with the rooster illustration for "The Golden Rooster." There are other good pieces, if a bit less forceful. The leaflet—currency size, we believe—for the "Buck" contest of Sears, Roebuck & Company, featuring copy "Extra Effort Gets the Bucks," wasn't solved by your reviewer who wondered why "Buck" should be in much larger type than "Roe." Before that we were going to question the border unit decoration being so much stronger and extensive than type, but we woke up to

other than those not so closely related. If you will study your copy you should easily be able to determine just which lines are closely related to each other in point. As a rule monotone types such as any sans serif should not be worked with "contrasty" styles like Bodoni with thin upstrokes and thick down-strokes. It is not impossible to use the combination but impossible within reason when the two styles are almost the same size and used closely together. As a rule you put too much space between words. There should be

no more space between words than necessary to set them definitely apart.

EAST NEW YORK VOCATIONAL HIGH SCHOOL ANNEX, Brooklyn, New York.—For the information of other readers, Christmas greetings are not criticized unless review is requested as you have on yours. Title page of your folder is quite all right, although our idea would be to have single type line "Merry Christmas" atop cut of Santa Claus, sleigh, and deer because the line is square-on. With the picture below line the deer, *et cetera*, would seem to be running upward and to right *into* the line of type. Contour—outline shape of a group of lines of type or other things—is important. It was not regarded in the break-up into lines of the copy for page 3, "With every good wish for a joyous Christmas and a happy New Year." You made four lines of type where three would be better. The most prominent line is shortest because other three are much more nearly equal length, this due to effect of contrast. This line carries unimportant words "for a"—and they stand out above others. The correct break-up of copy—into three lines—would be "With every good wish," "for a joyous Christmas," and "and a Happy New Year." That break-up would make the second of the three lines longest and result in a pleasing outline of the group. The three lines of copy might be started flush except for red initial "W" or flush including initial, with initial raised so that its base would align with base of letters of first line. We consider "break by sense" would offer much improvement by change in outline. "Shapeliness"—outline and contour—is always pleasing and, so, something to be sought for.

EDWARD C. BENNETT, Sydney, Australia.—"Behind the Headlines," a booklet about the local newspapers, is quite impressive as well as attractive. A group of overlapping newspaper heads mounted together supplied copy for a most interesting all-over background plate printed in gray. Over this, the title in heavy brush stroke lettering in three lines acutely aslant appears in black at just the right spot vertically, at a point in fact representing the third of eight equal space visions up and down the page. This is an application of the golden oblong three to five proportion. Lines of the small title might be spaced a bit farther apart, especially since there is nothing on the page but the two and type is comparatively small for the large area of the page. Title page, all lines of which are flush left, is striking. The features which make it striking are two: the word "Headlines," a full line, being in three-dimensional Ludlow "Umbra" (all caps) very much larger than the other lines; and the picture of a newsboy low in the page holding a paper up and to left toward upper group. We believe horizontal balance would be improved if the picture were shifted say half an inch to

SPRINGFIELD PRINTER CAPITALIZES ON NATIONAL RECOGNITION

Certificate of Leadership Given Frye

It has been said that the best is reserved until the last, and apparently this adage has proved true to us. In these closing days of 1947 the DIRECT MAIL ADVERTISING ASSOCIATION, Inc., awarded us a certificate from which we quote: "A 1947 best of industry award in recognition of its excellence and the results achieved." This award was granted on the advertising we produced for the Eastern Corporation of Bangor, Maine, makers of Atlantic Bond and other fine business papers. This advertising was handled in its entirety: copy, design and other details by us. An invitation is extended to our friends and customers to call and see this certificate, also the advertising which merited the award.—Frye Printing Company • 723 East Adams, Springfield, Illinois



FOR THE THIRD CONSECUTIVE YEAR The Franklin Life Insurance Company has been awarded the sweepstakes plaque for excellence in advertising by the *Life Insurance Advertisers Association*, meeting in Quebec, Canada. This recognition brings the name of Springfield, Illinois, before the eyes of all America. Along with other Springfield citizens, the Frye Printing Company* again extends congratulations to the Franklin Life organization, especially the advertising staff with whom we work.



*Most of this high class advertising was printed in our plant

THE INLAND PRINTER (world's leading printing trades journal) last month awarded us first prize in its cover page design contest. As in the past, we are very proud of this distinction. Such honors come to printers only occasionally. However, we have been lucky enough to win first prize in the last three contests sponsored by this publication...mention of this fact is not boasting, it is offered to show that our work is consistently above the average in quality. Runners up in this contest were entries from Denmark and Sweden; others in America came from Philadelphia, Indianapolis, Brooklyn, Min-

neapolis and Denver. It gives us much satisfaction to lead these metropolitan centers and again bring the name of Springfield, Illinois, before the industry in this world-circulated trade journal. • Creative printing and typographic design is our business...if you have an idea, let us harness it to work for you. Phone 2-9616.

SYNTHETIC STYLISH

WHITE SPACE is a very important item in the production of higher class advertising and printing. Yet, this important essential changes pattern with the times. If you are one who saw the March issue of McCall's Magazine, you will appreciate what a national publication thinks of the modern way to handle white space. We have prided ourselves in the past in breaking up white space to enhance the impressiveness of the printed message. White space plays just as an important part in modern design as the pattern of type or decoration...in many instances proper position of white space really makes the difference between ordinary printing and something outstanding.

National recognition of meritorious effort is not commonplace, and the Frye Printing Company, Springfield, Illinois, is not one to pass up an opportunity to capitalize on such favorable publicity. Layout and typography of the blotters is by Ben Wiley, whose excellent work has long been familiar to readers of The Inland Printer. Top two blotters are in red and black on white. Second color on third blotter is a deep yellow. Orchid and black are the colors on the lower piece. This is effective advertising!

the left. Weight of left half of off-center design should equal that of right half. Lines of top type group are somewhat too closely spaced especially in view of the large amount of open space. Text pages are very attractive. Our only criticism of them would be that the subheads are rather weak, this being particularly noticeable in view of tone contrast evident on cover, title page, and in main headings like that on page 11.

SISTEMAS T. SERVICIOS TECHNICS, Monterey, Mexico.—We have no one on the staff able to translate your language to a certainty. We are therefore quite at sea as to what you are writing about in several recent letters. We regret this, of course, because it may lead you to feel we are not interested in the good people below the Rio Grande. The best thing we can do with one is to get impression you

are endeavoring to state your facilities with idea of getting some business from above (North) the Rio Grande. If you would have your letters translated into English before mailing, we will be pleased to service you with information in every possible way. We hesitate to mention your blotters included with some of the letters lest these were sent only as enclosures, not for review. Most interesting of all is that the non-blotting side is coated with proxylin, "gold," "silver," bronze-green. While the blotters, due to colors and most informal layout, demand attention they do not encourage reading, being of so many groups—in some cases, placed at so many angles, December issue, for instance. On this one on "gold" stock there's a block of very small type printed in quite a light green. With so many units which individually attract the

eye and color elements so many and so scattered, the effect is disconcerting and confusing. Unity and simplicity are cardinal principles of good design—indeed a simple layout can scarcely lack unity—and should not be disregarded. Unity is the quality of holding together as one thing—simplicity doesn't mean plainness or crudity but refers to the fewest possible number of parts, different features of individual eye appeal. According to the foregoing you'll note that your December blotter doesn't measure up. Too many different styles of type also make appearance complex and disconcerting. Compare this December blotter with those for February and October and observe the mighty difference in favor of the latter two. The more simple a layout is and the fewer type styles used, the better an item of printing will be.

Lou Braverman

of the Fleuron Press, Cincinnati, Ohio, designed the publications and booklets the covers of which are reproduced here in miniature. Mr. Braverman definitely belongs to the "contemporary" school of layout and typography—conspicuously absent from his efforts are the meaningless curlicues and decorative devices which fill the nooks and corners of much traditional printing design. Although the color-corrected reproductions do not do full justice to the originals, they indicate that Mr. Braverman's work is colorful and includes generous use of lively hues. Inside pages, too, reflect skillful planning.

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THE PRESSROOM

BY EUGENE ST. JOHN

Questions on pressroom problems will also be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential if you so desire and declare

FACE-UP DELIVERY

Around the turn of the century possibly the best known salesman in the printing industry was Al Merki, who after several years with the Campbell Press Company, joined Sam'l Bingham's Son Manufacturing Company. One day Al came into the Crowell plant in Springfield, Ohio, and displayed to the pressroom foreman, Al Hively, a large sheet printed solid on coated paper which had been run without slip-sheets (interleaves) directly from a flatbed cylinder press into a box ready for the shipping room. The press was fitted with one of the first face-up extension deliveries and had a gas flame sheet heater which had been credited to the pressroom foreman of Republican Publishing Company, Hamilton, Ohio, publishers of the admirable Graphic Arts Year Book of that era.

The combination of face-up delivery, extended to allow setting of the ink, and the sheet heater to accelerate the setting and the delayed settling of the sheet on the pile in the box through contact with the sides of the box, marked a definite advance in presswork which was extended to printing of two and more colors by surprinting with the later advent of the anti-offset spray. Credit for printing a solid form and delivering it without offset was given to the sheet heater, extension delivery, and the clever pressman who had devised the box for use in solid printing on slick paper. But what of the inkmaker who formulated the suitable ink, lack of which would have nullified all the aids of sheet heater, extension delivery, and sheet-floating box?

One advantage of face-up delivery is that the print may be examined during the run without the trouble of removing it from the pile as with fly delivery. Another advantage, to which attention has never been pointed, is that the passage of the vehicle from one capillary sys-

tem, that of the ink, to that of the paper, is theoretically to be nicely balanced and this nice balance may be calculated easier when the force of gravity aids the transit of the vehicle from pigment to paper in face-up delivery, which aid is lacking in face-down (fly) delivery. The varnish of a halftone ink is as heavy as water and doesn't run up hill any faster than H_2O .

THEORY OF STATIC ELECTRICITY

Static was originally termed frictional electricity because it was believed to be friction-generated. However, static is generated not only by friction but also by the bringing together and separation of substances that are unlike.

It has been noticed that paper entering a warm room from a colder atmosphere often is moderately charged due to previous exposure to cold air of low relative humidity.

If paper is aged or acclimated after receipt to suitable pressroom atmosphere it will have less static.

FINENESS BY AIR FLOTATION

One of the costliest steps in ink-making is grinding the vehicle and pigment so that the latter is very thoroughly dispersed in the former. An aid to the dispersion of certain pigments, such as carbon black and the gold bronze powder (today a mixture of aluminum instead of zinc and copper) used in gold inks, is the agitation of the pigment in powder form with air pressure after which the separate parts of the lot which settle on different levels are classified for fineness, the finest parts coming to rest on the highest levels in accordance with the law of gravity. In this way carbon black pigment fourteen times as fine as flour is separated from a lot. It is the grade used in the very finest halftone letterpress and offset-lith inks. Only the lightest grade of bronze powder obtained by air flotation is good enough for gold ink.

NEWS INK

News inks divide into three types: those used on the cylinder presses on short runs which belong in the division of inks that dry by oxidation assisted by absorption or penetration; those used on flatbed web presses, which belong in the same class but are bodied differently; and those used on the high speed presses which have been devised to print metropolitan dailies.

This last type of ink is used in greater quantity than any other ink and is bought by the carload. It is unique among regular printing inks in that it is the only ink which can be said never to dry. The surface of newsprint is about equally divided between fibers and interfiber spaces, the latter being filled at impression with the very finely dispersed pigment in a mineral or rosin oil vehicle with great penetrative quality while the vehicle penetrates the pores of the fibers themselves, which can absorb them. The thinner the ink, the greater both capillary penetration and fiber absorption. Excessive capillary attraction causes the ink to "strike through" the paper while too much absorption causes it to "show through" by rendering the fibers translucent.

The above paragraphs are in reference to the old line news ink, to which have recently been added cold set and steam set news inks which will be discussed later under these separate heads.

SCRAP FROM PUNCHING

The foreman of a big pressroom in which much paper was punched during the printing of big multiple billing jobs asked a dealer in confetti if he wanted to buy the confetti. He replied that he would pay five cents a pound for the scrap and could buy it by the ton. However, he could not use scrap from drilling which hangs together so as to constitute a hazard to the eyes, when confetti is thrown.

COLORS FOR REPRODUCTION

I am writing a book on photography for directors of social work agencies. While the book will not deal at length with the technical aspects of the subject, I plan to at least touch on some of the details of handling the picture after it is taken, and will give some broad information on printing processes. For this section, I would like to include advice on which colors are best suited for reproducing halftone plates. I realize that the screen of the plate and the paper used are factors to be considered. However, I am in hopes that there are a few basic rules regarding which colors may be used and which are definitely bad for halftone work. Can you give me a few brief notes on this problem?

The ideal copy for reproduction in zinc line engraving is black ink on white paper but some other colors will reproduce well, such as dark brown, dark green, red, and yellow. Blue can not be reproduced except by a color process.

There are no color limitations in color photography and color process halftone engraving except that cameras for taking pictures in full color are made for the purpose and cost a bit more than the cheap box camera it is possible to kodak with in black and white.

DURO OVERLAY PROCESS

We have been informed that production of this process has been discontinued because of the death of the proprietor. For the benefit of those who inquire about this process, the nearest substitute is provided by pulling proof of halftone in a heavy thermographic ink and toasting proof in an electric oven to obtain desired raised overlay.

IMPRINTING ON GREETING CARDS

We are still imprinting name and address on personal greeting cards with a very small press without motor, due to the fact that changes are made after every twelve impressions. Kindly let us know if there is not a better way that we could use which would improve our production.

For quick changes line slugs are better than type. Set the platen parallel to form and pack the platen so that you can print each change without overlying. Faulty slugs may be underlaid quicker.

For tympan use thinner treated (the oiled) manila tympan paper which is so translucent that after you have pulled a trial impression on the sheet next below it, you may clamp down the tympan and set the gauges without pulling an impression on the tympan, which would then have to be cleaned off, with subsequent loss of time.

Rather than securing these small forms with quoins, use the little bullet bolt spring locks used in cupboards and so on and carried by all hardware stores. With these locks you may make changes without removing the form and chase from the press. Run the press by power. You will discover that it is much more efficient that way.

CARDBOARD SLOTTING MACHINE

One of our customers is seeking a slotting machine which will cut slots as per enclosed sample.

Such slots in this exceedingly hard, tough board may be cut with steel dies on the press or die-cut on the die-cutting machine. In this country a soft chipboard printed in colors to hide the cheap board is used at a considerable saving and special rotary presses are used to print the boxes, die-cut, and make them in a single operation.

HANDBOOK OF PRESSWORK

I would appreciate your recommending a book on presswork that will help in making a change from the smaller to the larger presses made by one of the leading press manufacturers. The type of work also will change from office forms and labels to a large percentage of book work with halftones.

There are many manuals of press-work, and in addition you may get instruction books about the several presses from the manufacturers.

PLASTIC TINT PLATES

We have been trying to find the name of the maker of plastic backgrounds. Not too long ago a catalog reached the writer's desk showing these backgrounds in various designs, including solids, made type-high. We do not remember the name of the manufacturer.

Plastics have come into quite general use for tint plates, both tinted and solid, for which they answer very well in many cases. We have sent you a list of the makers.

THIRD
PRIZE

Adrienne Roi and Jacques Frer, present
The Don Carlos Opera Company, in
"Rigoletto"
Saturday, September 6 - Curtain at 8 p.m. Sharp
MAIN STREET THEATRE

STREAKS AND GHOSTS ON SOLIDS

We have recently been experiencing trouble such as the horizontal streaks showing on the cover enclosed. This job and several others printed on a cylinder press, especially solid tints, show these streaks and ghost marks regardless of the consistency of the ink body. I have checked roller settings and the rollers seem to be okay, also the cuts, mounted on wood bases, do not appear to be rocking. I have thought of an improper cylinder setting or the chance of a crooked roller, not bent enough to be obvious. The cylinder has not been checked in several years, but it prints evenly across and the packing does not crawl either way.

To the list of possible causes might be added rollers which may have lost their tack to the extent that they can no longer function properly. However, these large cuts mounted on wood base are unpredictable in behavior and may rock under impression even without being noticed. In order to get some clues, I suggest that you move this

large cut on wood to the back instead of gripper edge of chase and to the opposite end from where it is, and having moved the make-ready to correspond, pull a few prints, and you will be able to tell for certain whether the streaking and ghosting is caused by the cut on wood or not.

PHOTOGRAPHIC PRINTS

Can you tell us where we may be able to secure original prints of cloth, wood grain, and stone patterns for reproduction use? We need the basic photographic prints from which gravure cylinders could be produced.

Probably the firms which make cylinders, sleeves, and plates for gravure and the firms which supply photographic printing papers to photo-finishing and gravure engraving plants can help you—also the firms which print imitation wood grains for instrument panels and other interior parts of automobile bodies by gravure.

POLYETHYLENE BAG PRINTING

We are looking for a source of intaglio printing for polyethylene. We are manufacturers of the polyethylene bags but do not have equipment for printing these bags. We understand that there are several companies printing on this material and we would appreciate very much your sending their names and addresses so that we may contact them.

Unless the runs are extremely long and fine halftones are used in the printing form, aniline process has proved superior to gravure since it is adaptable to the shorter runs and the plate costs are less. On aniline presses as well as gravure, the plastic is fed from the roll and after the web has been printed in from one to seven colors, it is formed into bags at the delivery end of the press in a single operation. If bags constitute the principal part of your business it would be advantageous to equip with aniline or gravure presses fitted with bag machines for making and printing bags of plastics, paper, or textiles. Meanwhile we are sending list of firms equipped to print these bags, as you request.

PLAYING CARDS FOR INDIA

We wish to start the manufacture of playing cards. Are these produced by letterpress or offset-lithography? What is the origin of the gloss? Is it a quality in the surface of the card or a special varnish applied after the final printing? How are the cards cut—all of the cutting in one stroke of the knife or are the corners cut last in a separate operation? We trust you can put us in touch with the manufacturers making equipment and supplies for playing card production.

Special cardboards suitable for the various grades of playing cards are supplied by the paper mills. The gloss comes from special varnish applied after printing for protection as well as decoration. The cards are die-cut in a single operation and the printing forms, either letterpress or offset-lith, are made up and spaced to suit the die-cutting machine. You may be sure this is a specialty where uniform printing and varnishing and die-cutting are necessary. Recently beautiful playing cards have been printed on plastics. We have sent a list of manufacturers.

GRIPPER GAUGE

Can you send us complete information about the Arlin gripper-gauge?

It is a scientifically designed device to test the setting of the grippers on flatbed-cylinder and rotary presses and so is the means of obtaining a better setting in less time.

Typographic Clinic

RESET DESIGN BY

John F. Bethune



Mr. Bethune, who also won second prize, was the typographer whose design (at the left) was awarded third prize in *The Inland Printer's Typographic Clinic* contest. Mr. Bethune's criticism of the original design appeared in a previous issue. His reasons for preferring the reset design include such important points as: Better unity of display; greater emphasis on the major item, "Rigoletto"; and more character, in keeping with the occasion.

SAFETY GUARDS

THE INLAND PRINTER has been referred to me as a possible source of information regarding point-of-operation guards for platen presses. We have a problem in this area in locating the manufacturer of such guards, particularly for machines used in cutting out paper (cardboard) boxes.

These guards are very helpful in affording protection against accident not only on cutting and creasing but all other platen presses. We recall vividly the case of a platen press feeder who fell asleep while sitting on a stool feeding the sheets of a long run into an open platen press and received the full force of an impression of a type form on his left hand.

FROM BERLIN, GERMANY

In a recent issue of THE INLAND PRINTER I read about the ten-color press used to print the color insert pages for *Life* at a high speed rate. Where can I get the details concerning this mammoth machine, to include them in an article for a German magazine about the modern methods used to produce *Life*?

From *Life*, the printing house which prints the magazine, or the builders of the ten-color press, a double five-color equipped with flying paster and an installation for "flash-dri" inks. This double-five is tiered. Some other huge presses are multiplications of units on the horizontal, equaling a city block in length and even longer.

INK DRYING ON NEWS PRINT

It should not be forgotten that proper absorption and setting of the ink is of prime importance not only in single but especially in multicolor printing. If the ink is properly absorbed and sets well a slight variation in the amount of drier in the ink means little.

Most troubles in multicolor printing are traced to faulty absorption and setting of ink. If it remains entirely upon the surface, trouble will be encountered with crystallization, offsetting, sticking, smearing last colors failing to stick upon the first, and possibly sticking of bronze powder where not wanted. Chalking is another trouble but here the cause is too rapid penetration or slower penetration which has been too long continued.

Proper setting leaves the ink and the stock open and receptive to following colors. It gives a soft finish favorable to lifting of succeeding colors and also for blending and further absorption of the subsequent colors into the base colors. An ink that has been absorbed and set prop-

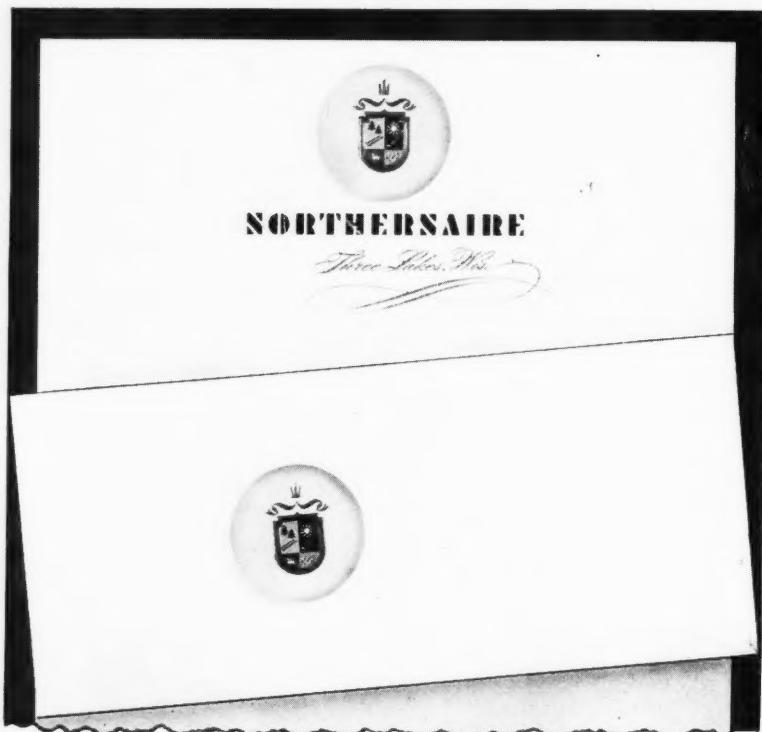
erly may take another ink days later as well as on the following morning after printing, even when dry enough overnight for folding and cutting.

Printing a good ink in moderation following a thorough makeready is the best known means of securing proper absorption and setting. It is not advisable to run "under color" but it is worse to use too much ink. These three conditions—a good ink, thorough makeready, and moderate feed of ink—when met, help to turn out a good job in either single or multicolor more than the manipulation of ink, with consequent loss of time and risk of making trouble for subsequent colors. Especially should the first-down ink not be doped.

EMBOSSING ON FOLDED FLAT

My embossing problem is still unsolved—possibly because I have not made myself clear. The embossing our customer wants is not on the flap back but on the left folded flap of the folded envelope. We have been asked to take the folded envelopes from stock and emboss on the left folded flap. I can't see it without impression showing on the face from the embossing die.

If it is true embossing, you are quite right. However, there is a way around via thermography, sometimes called imitation embossing or raised letter printing. By this process and using the suitable ink and powder, it is possible to produce an imitation of blind embossing without use of a die. Could you get a sample of what your customer is asking for?



MILWAUKEE PRINTER PRODUCES ULTRA-FANCY STATIONERY JOB

In keeping with the luxurious atmosphere surrounding one of Wisconsin's newest and finest vacation spots, the above ultra-fancy stationery was prepared under the supervision of Mathison and Associates, Milwaukee advertising agency, and produced by Wetzel Brothers, Milwaukee printers and lithographers.

To say that the job is elaborate is an understatement. It is lithographed in three colors on beautiful white stock. The emblem (in color) is deeply embossed in a

blind-embossed circular panel. The hotel name is die-cut out of the letterhead (it appears black in the reproduction since the letterhead is mounted on a black background). The address is in gold.

Even the envelope is unusual, with only the Northernaire crest embossed on the front, the wording appearing on the back. Inserted in a 12- by 10-inch folder, samples of the stationery, together with descriptive and promotional copy, were sent out as an advertising piece by the Wetzel company.

■ PRINTERS will find a two-fold interest in the excellent safety program set up by the Meredith Publishing Company, of Des Moines, Iowa. First, because it might be adapted to their own organization; secondly, because it is an idea which could be developed for any sizable firm not already having a safety program—which, of course, would mean a good printing order.

The Meredith Safety Council includes the foreman or supervisor from each production department. The clerical department is also represented. Permanent members of the council include the safety director, chairman, vice-chairman, secretary, and plant nurse. Each council member has a committee of two under him, made up of men selected every six months. Each sub-committee member inspects his own department and one other department every two weeks, filing a report with the chairman and safety director after each inspection.

The Idea Department

By GLENN J. CHURCH

That part of the program in which the printer is particularly interested includes five booklets, 5½ by 8½ inches in size, some six and some eight pages plus cover. Each is labeled "Safety Instructions," with these additional identifying titles: Press, Ink Service, Maintenance & Paper Stock, Promotional Mail and Multigraph, and Machine Bindery & Mailing.

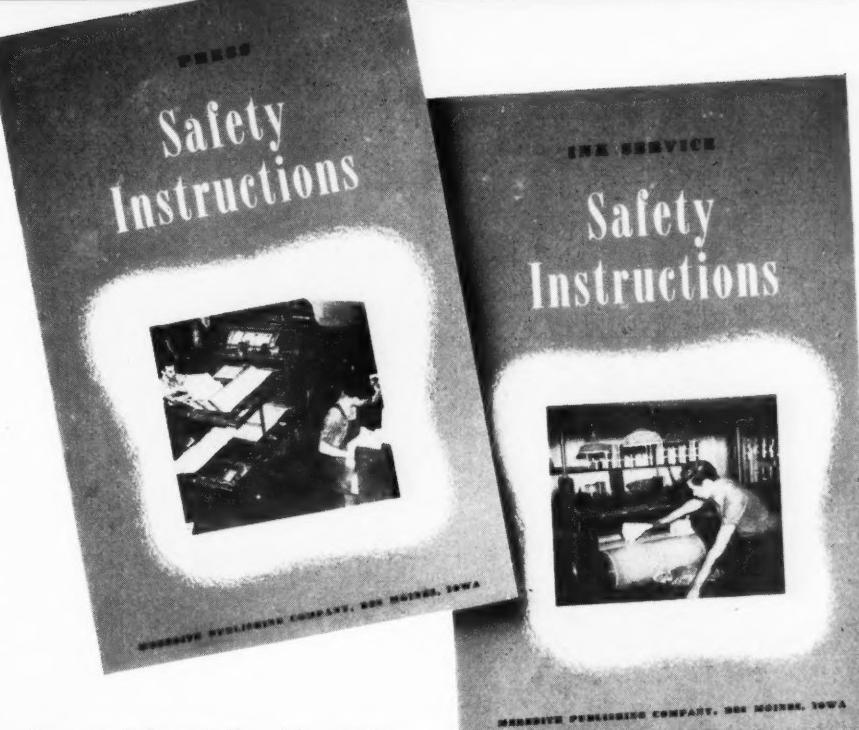
Covers Are Colorful

Covers are red and black on white stock, inside pages one color. Cover layouts are identical. Each reproduces an actual photo taken in the department which is covered in that particular booklet.

Inside the front cover appears a very apt statement: "There is no better safeguard than a man's own mind if he keeps it on his work."

Each booklet has two pages of general safety instructions including such

Adjacent is form, inserted in each booklet, which workman must sign and return to personnel department before he starts to work. Meredith Publishing Company's excellent safety program required the five booklets reproduced at the right; some plants will require less material, some even more. But whether few or numerous, whether simple or elaborate in format—they add up to orders for printing.



items as: 1. Do not attempt to operate any machine without instructions and permission from your foreman. 2. No one will be permitted to work on plant property while under the influence of liquor. 3. Guards and safety appliances must be in proper position before any machine is started. 4. Wear no loose or ragged clothing, long neckties, or finger rings. 5. Locate and remember all safety stop switches. Et cetera.

Specific Instructions Given

As to specific safety instructions, the "Press" booklet covers such points as: 1. Before starting a machine, the operator should signal his crew to get in the clear. 2. Oiling and repairing a machine must not be done while it is running. Et cetera.

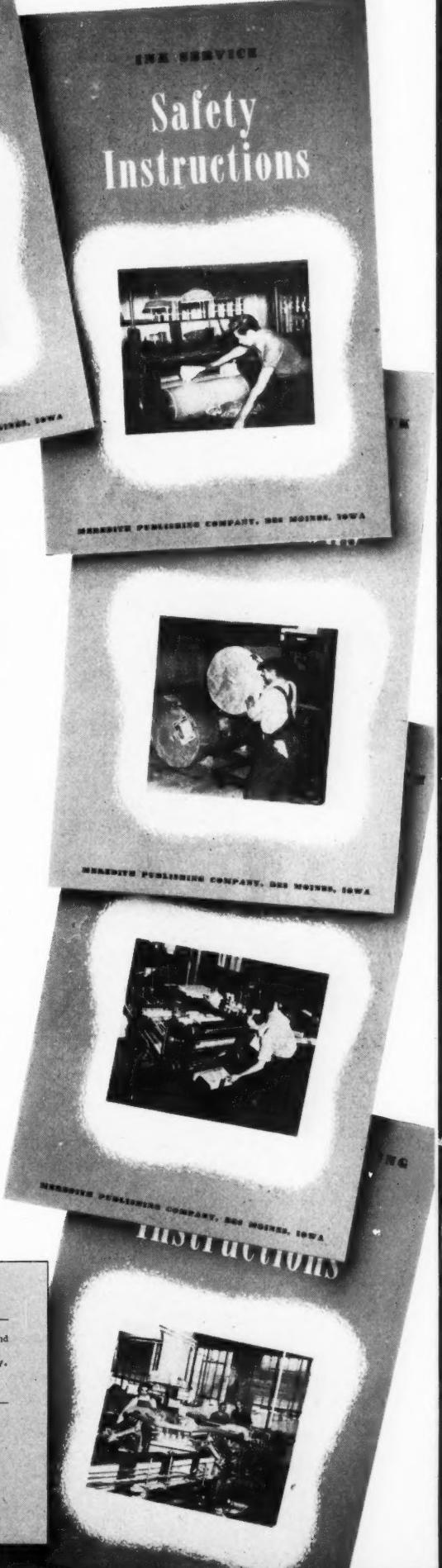
The booklet on "Machine Bindery & Mailing" includes such safety instructions as: 1. Do not ride material-moving trucks. 2. Never stand skids on end.

"Ink Service" safety instructions outline such precautions as: Shut off the power before attempting to retrieve an object that has fallen into a running mill.

All booklets illustrate the right and wrong way to lift heavy objects. First aid also is discussed in all booklets.

No sizable plant can afford to be without an adequate safety program. Working in co-operation with plant officials, can you turn their needs into a good printing order for yourself?

_____, 194_____	
I have read the Safety Rules for the _____ and understand them. I agree to obey them to the best of my ability.	
Your Name _____	
(Please sign and detach this sheet and return it to the Personnel Department before you start to work.)	



Layout Demonstrates Points to Be Avoided When Making Floor Plans

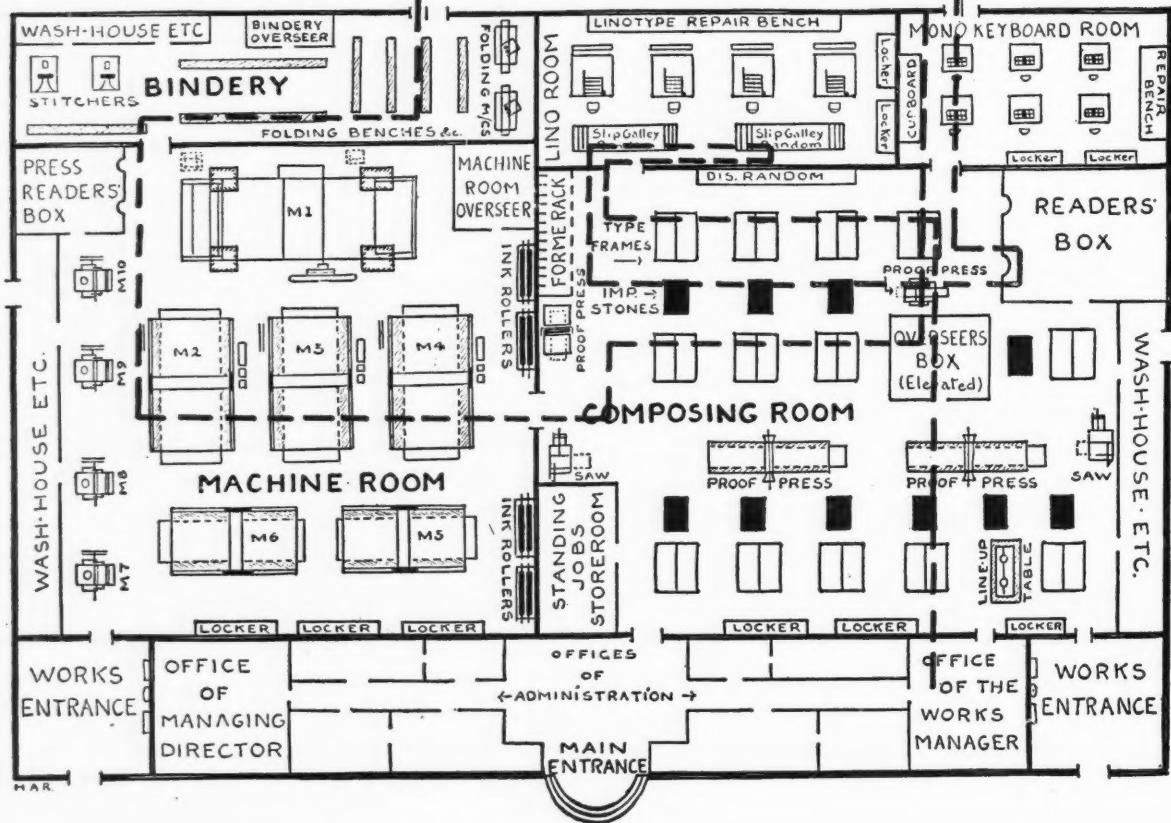
• EDITOR'S NOTE: In the September issue of THE INLAND PRINTER appeared a diagram for the floor plan of an imaginary printing plant, reproduced from a European trade magazine.

It was reprinted exactly as it appeared in the original, and not given the scrutiny material usually

from Mr. D. Comino, of London, a point-by-point criticism of the plan shown in our September issue. We thank Mr. Comino for writing THE INLAND PRINTER, which wants not one of its errors buried. Furthermore, his doing so has enabled us to present some unusually valuable information concerning the subject

analysis. Here is a layout that is a definite demonstration of the several points that should be avoided in making a layout of a printing plant, the danger signals for the printer who would lay out an efficient and profitable plant.

Mr. Comino is very definite in his criticism and follows through the list of claims for the original lay-



undergoes before being chosen for publication. The publication from which the floor plan was reproduced is one respected for many years—and deservedly so—where it is published and elsewhere. But anyone can "blow" on occasions, as it appears the editor of that publication did in publishing the floor plan and we in taking for granted the material had been checked in a proper manner.

THE INLAND PRINTER, furthermore, did not endorse the plan, simply quoted in a brief way the gentleman who drew it up.

Recently, as time goes by on a monthly publication, we received

of locating equipment in the printing plant.

The text relates the claims for the original, followed by criticism of specific points by Mr. Comino, followed by copy in the nature of "Discussion" by Mark E. Powers, the well-known printing engineer of Chicago, who has probably had more experience in the scientific layout of printing plants than any other one man.

It's all highly illuminating.



A little study of the layout in question (shown above) proves Mr. Comino is entirely correct in his

out step by step with notes as to why he thinks the plan is in error. Now the usual article on layout goes into great detail as to why certain points should be considered in the planning of a plant, the positive viewpoint. It may be of value to approach the problem from the negative viewpoint, to discuss what should not be done and to give the reasons.

Taking up the claims for the floor plan which caused Mr. Comino to take pen in hand to protest, each claim is followed with his criticism and then a little discussion of the problem from an American point of view.

First claim: The floor plan receives maximum daylight free from glare.

Mr. Comino: All the possible windows are blocked by placing wash-houses against them.

Discussion (Mr. Powers): This is a one-story plant and may possibly be located between buildings so that there is no light shaft or air space that would warrant windows. It is more reasonable to assume that the walls are without windows and that the lighting of the plant is through skylights. Skylights immediately envision leaking roofs,

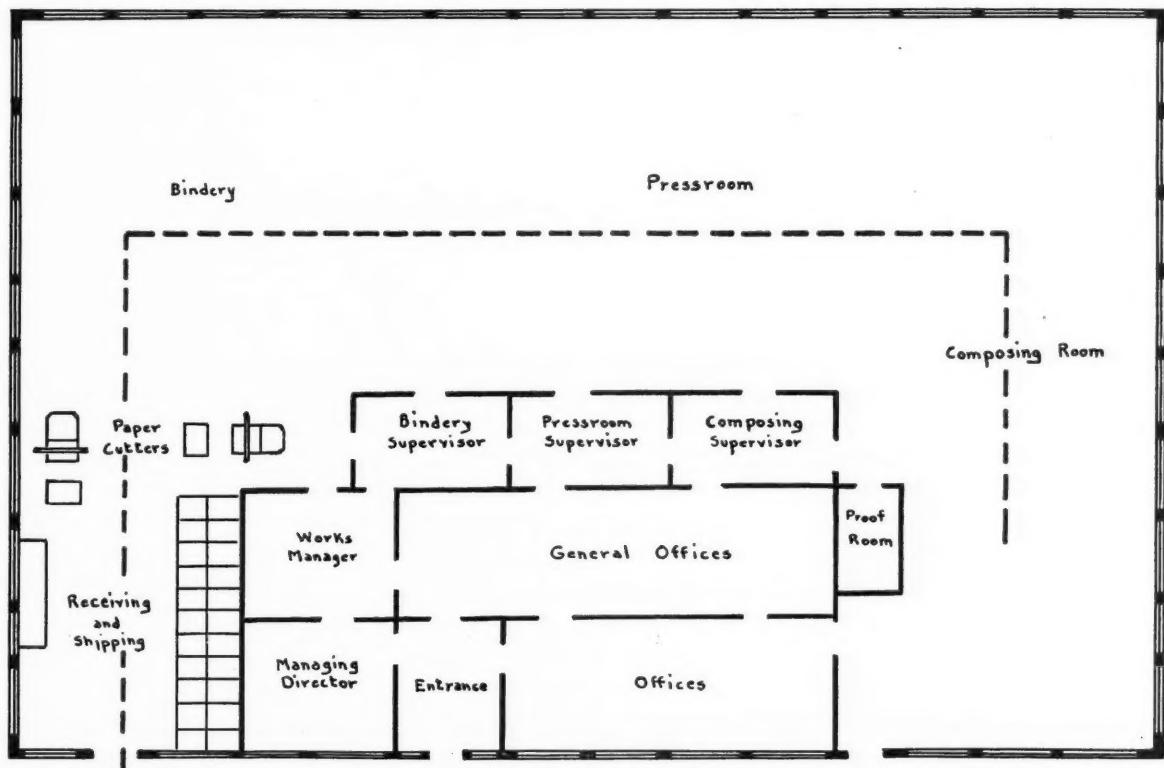
tion would come through the wash-house windows or through the roof.

Discussion: If it is correct to assume that there are no windows and the skylights have been eliminated in favor of a tight and well-insulated roof, then the building would have the essentials for an efficient air-conditioning installation which every printer knows is highly desirable. It would mean that an adequate volume of fresh air would be brought into the building, dust removed by a filter, heated to proper room temperature, possibly sprayed with water for hu-

possible. After stitching comes trimming but there does not appear to be one guillotine in the entire plant.

Discussion: Mr. Comino is certainly correct in his criticism. The complete lack of provision for material storage and handling, of aisles, of machines necessary in all printing plants, condemns the whole plan. Certainly the layout does not follow the claim made for smooth production.

The moral is that the maker of a layout should have a complete list of his equipment; he should know



Floor plan suggested by Mr. Comino. Mr. Powers objects that the close grouping of supervisors takes these men away from work they are to supervise

the dropping of condensation, cold down-drafts on machines and men, and a wide variation in the amount and quality of light as the days change from sunshine of summer to dark days of winter.

The best solution would seem to be the elimination of the skylight, the making of a solid roof with a heavy layer of insulating material, and the use of fluorescent lighting in all parts of the plant. This is the modern solution for a problem of this character.

Second claim: The floor plan receives maximum daylight free from glare.

Mr. Comino: From the layout it would seem that all of the ventila-

midity, and then distributed to the plant by a duct system.

Third claim: Smooth flowing production derived from the modern equipment and unobstructed areas having ample working space.

Mr. Comino: The pressroom plan shows no wide gangways or storage space around the presses for work in progress or awaiting trucking. For smooth work-flow, space is not sufficient—plant layout must be arranged for minimum movement of materials and work. Usually the next operation after the folding is stitching, yet folders are placed at one end of the bindery and the stitchers at the other end. In other words, they are as far apart as

where area must be allowed for work in process, where aisles must be provided, and must continually visualize the plant that he is planning as in action so that he can correctly balance the flow of work as well as the supervision and any specialization there may be in the product of the plant.

Fourth claim: Practical facilities for receiving dispatch.

Mr. Comino: Why such concern with the "practical" aspect when there is provided a little exit door for delivery with no visible provision for packing or shipping. And for receiving goods, there is no provision whatsoever, just nothing at all, not even a door.

Discussion: This criticism is well deserved. There certainly are no shipping or receiving facilities, no place for packing—just a little door for possibly the messenger sneaking in late or the night janitor.

Fifth claim: Close co-operation with the annexed departments.

Mr. Comino: What does this mean? Surely if there is any question of co-operation it begins with the heads of the departments. Yet they are put about as far apart as they could possibly be. The managing director is at one end of the building and the works manager at the other, presumably in the interests of symmetry. In turn, the works manager is as far as possible from the widely scattered supervisors.

Discussion: Perhaps there was symmetry in the air. There is nothing in the layout to suggest "close co-operation" as claimed.

Sixth claim: Reorganization easily effected if it seemed advisable.

Mr. Comino: And what does this mean? Everything on casters? It would appear advisable to start reorganizing without delay.

Discussion: It is not known whether this is a typical plant or whether it has been designed for a particular plant. But it is evident that there is not enough floor area for a plant of this size and having the indicated potential capacity. It is suggested that the next planning provide for twice the floor area and include those features that are essential for profitable operation.

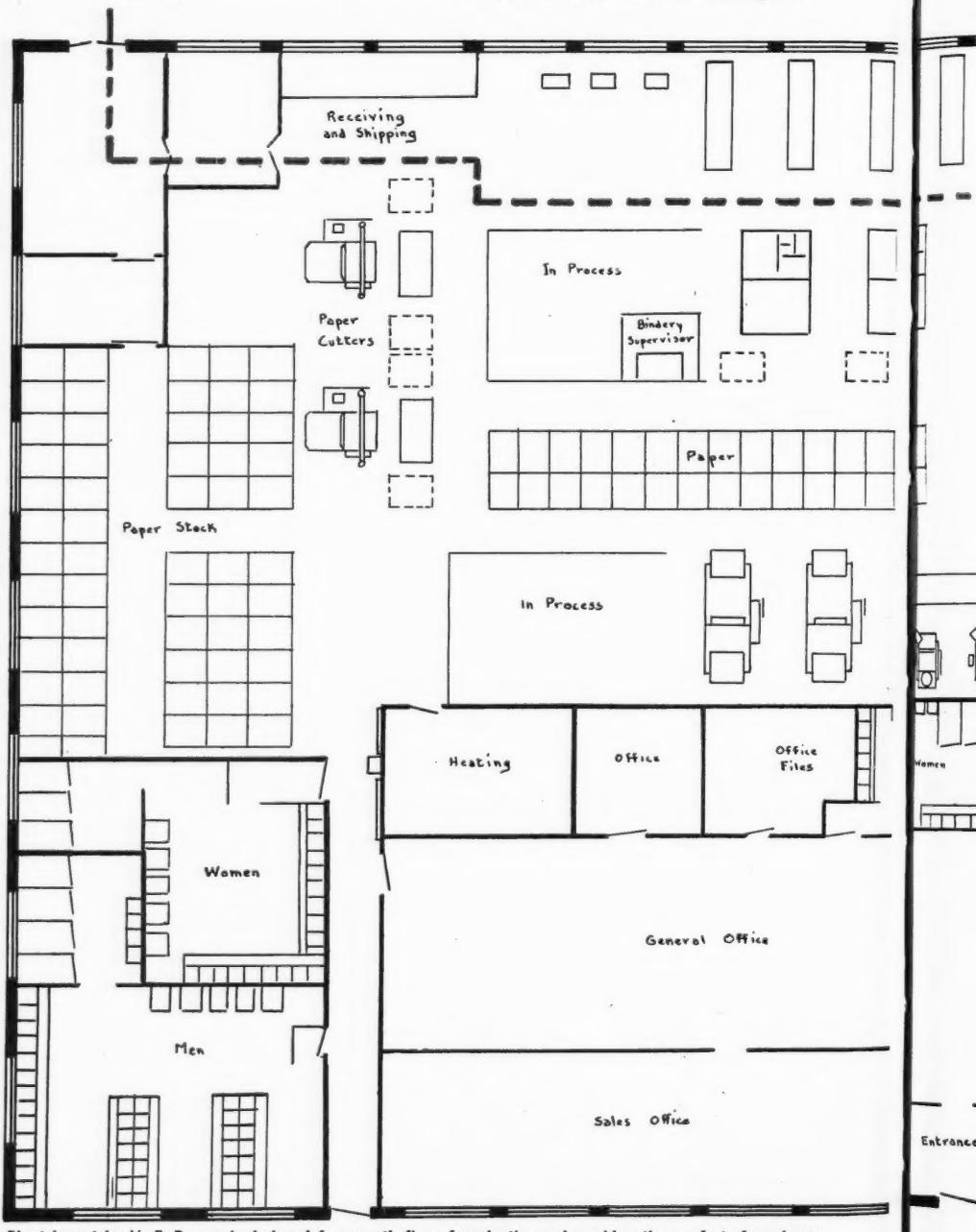
Seventh claim: A modern plant modeled and supervised to encourage and attract business, one which will make a good impression on open-house days.

Mr. Comino: Mostly just words, in view of the errors that are served up.

Discussion: The best impression that a prospective buyer can receive is to see piles of work in process all over the plant, demonstrating that many firms find the printer to be satisfactory in his prices and his deliveries and suggesting that a visiting buyer may find it to advantage to follow the crowd. A plant

crowded with work, that has well-painted walls, efficiently lighted operating areas, and machinery that is properly maintained is what makes a good impression on open-house days.

The close grouping shown, which takes the supervisor away from the machines and employees that he is to supervise, is not generally followed. The larger the plant the more this is true. While it might be



Plant layout by M. E. Powers is designed for smooth flow of production and considers the comfort of employees

And now to add some constructive thoughts to the problem of the plant layout that has been considered. Mr. Comino adds to his notes a sketch of the plant as he thinks it should be and points to an arrangement of offices of works manager and the three supervisors as being a very important feature.

convenient for the works manager to have his assistants at work in an adjacent office at all times, the supervision in the departments will definitely suffer.

And in answer to the original planner and his layout for a small printing plant and to Mr. Comino who has presented his criticisms, a

detailed plant layout is shown as a part of this article and includes and suggests answers to the various points which have been brought up. The layout goes further in that it provides locker rooms for

ceiving and shipping facilities but also for a three-door vestibule to keep the cold drafts of winter from coming into the plant. This plant would have fluorescent lighting in addition to the windows shown.

plant will include many undesirable features which will be eliminated as the plan is developed. In the end there will be a plan agreed upon by the various organization men as the one which fits the needs

of their particular plant and that is the plant which should prove to be profitable in operation, the objective of good planning.

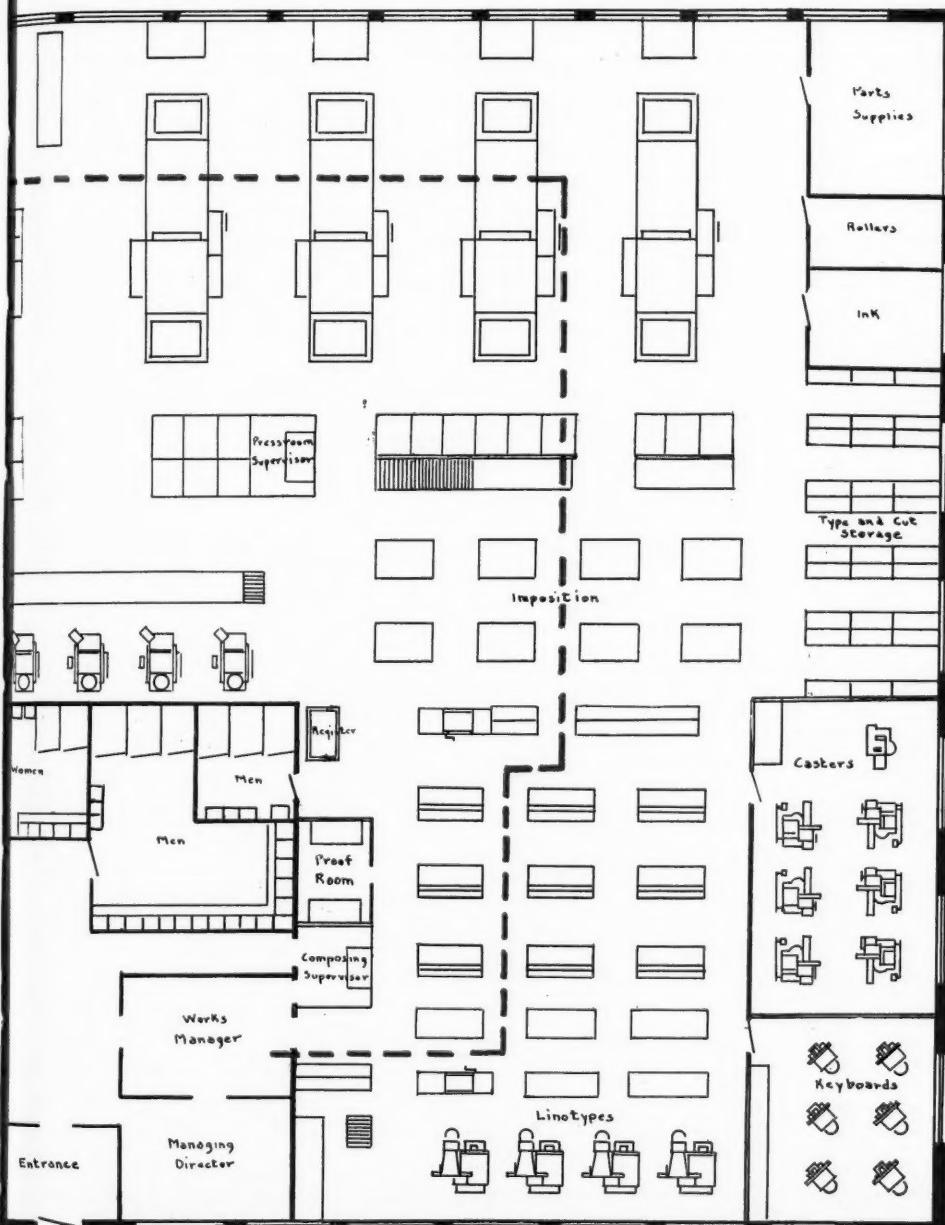
Each plant has its particular problems, its special arrangements for seasonal work, its needs for storage, of the production of special items of printing that may be the basis of the sales volume, the limitations of the building, the need of additional equipment—the list is long.

The well planned plant is based on a large amount of preliminary study of all points that seem desirable. The best approach is to list all suggestions and then, in conference with the operating staff, accept or reject the items.

In the plant under criticism the major factors that should have had study include lighting, ventilation, material handling, area for paper storage, supervision, shipping, work in process, and avoidance of noise.

There was apparently added in the drawing stage the idea of making a balanced drawing, with the entrances to the plant, the offices of the managers, and the area of the office made symmetrical with the center line of the building. The layout reflects little technical knowledge of printing operations as such, and then adds to the confusion by symmetry of offices, completely ignoring basic plant design.

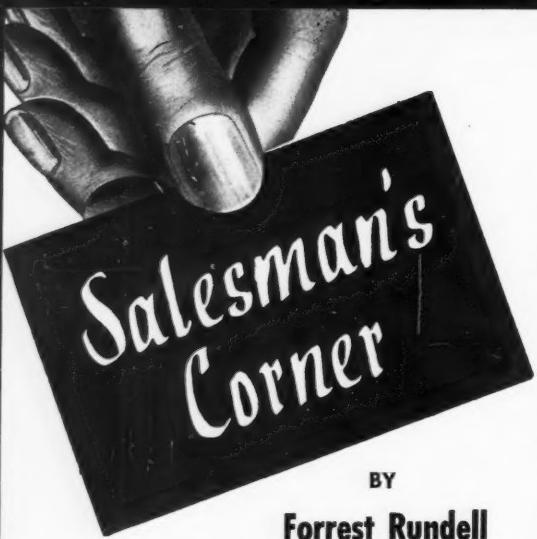
It is said that we learn mostly by trial and error, doing things the hard and costly way only to find out that the job could have been done easily. That is true of plant layout. It pays to make detailed studies. It takes longer, but the values added by such an approach are well worth the effort.



Notice adequate space for supplies and storage. In addition to windows, plant would have fluorescent lighting

the employees, a location for a heating and ventilating plant and possibly air conditioning, rooms for the ink, the rollers, and the plant supplies, brings the monotype casters back into their proper relation with the composing room, definitely allocates floor space for work in process and provides not only re-

The successful layout of a printing plant requires the consideration of a wide range of subjects. It is logical to anticipate that in the course of the study there will be many ideas suggested which will later prove to be negative in character, just as many will prove to be constructive. The early plans of a



BY
Forrest Rundell

• HERE IS a story about a successful creative printing sale that may surprise you. It surprised the writer when an advertising manager friend told it to him. But as the story came from the customer involved, who told it to our friend, we see no reason to doubt it. It was a simple example of creative selling, and the astonishing thing about it is that it worked out so well.

The printer in question sold an employee magazine to a nationally known firm. It was not a new venture; the house magazine had been running for some time. But the printer who sold the job had evidently given a great deal of thought to problems involved. The average printer would come into the office with the plea that he had a good plant and a good crew which would do a good job at the right price and get it out on time. But not this printer. He came in with a proposition which was the answer to every advertising manager's prayer. It was this:

The printer agreed that if the advertising manager would have *all* his copy ready at a certain time before publication date, he, the printer, would handle the job this way: First he'd send an artist to the firm's office to work for two days. This artist would take the copy and make up a complete dummy in the form of a pencil rough. He would count off the copy and fit the type accurately. He would also draw up the illustrations in rough form.

Answer to a Prayer

On the second day, when he finished the layout, the dummy would be in shape for the advertising manager to take it to the top officials of the company and say "Here is the way the house magazine will look this month." The artist would wait around until any changes had been

agreed upon. Then he would take the job to the printing plant and put it in production. He would make the necessary wash drawings and mark up the copy for the composing room. The art work finished, the printer would buy plates and make up the job. This would leave the advertising manager with nothing to do but okay the results.

This proposition sounded good. In practice it has worked even better than the promise. The publication had originally required a staff of seven to get it out on time. Now it takes only two people in the advertising department to prepare each issue. In the second place, bills for alterations formerly ran from three hundred to four hundred dollars per issue. Now there are none. The artist fits the copy so accurately that they are unnecessary. If during the time the artist is laying out the job he finds the copy running over the space allotted, he asks the advertising manager to make the necessary cut. Or if it is a little short he asks for more copy to fill. Finally, he fits the captions so thoroughly that they are always completely free from "widows."

No Trouble to Customer

Furthermore, the printer has proved to be so reliable in following instructions and in maintaining quality that the advertising manager does not have to go to the shop to okay press sheets. Where he formerly spent at least two nights in town every month checking press sheets until two or three o'clock in the morning, he can now go home in peace every night at a reasonable hour. He finds a job has been printed as carefully as though he had been following it up with a microscope.

This is an attractive picture for anyone who has the responsibility of getting out a house magazine. It is an attractive picture, too, for the printing salesman. When a printer can come in with a proposition that offers a saving of more than \$1,500 per month, plus less supervisory trouble, he will have little difficulty getting a hearing. Even though he quotes a price a thousand or so dollars more than the customer is paying, the printer is still offering a saving.

It is so utterly simple from the customer's viewpoint. Two people in his office spend the month gathering material and writing the copy. Then the artist calls and they give him a room in which to work for two days. He studies the copy, casts it off, then goes to work on the layout. Decisions

are made as he goes along, colors are agreed on, and the job is prepared completely. Then if the executives want changes made they can be incorporated at once.

However, there is one change in attitude that the average customer must make to take full advantage of such a plan. The customer must learn to okay the job from typewritten copy and a pencil dummy. That is none too easy. Printed copy and typewritten copy are unlike in emphasis and something that seems adequate when written may not satisfy when set in type. Unless the copy can be written in its finished form the plan will not work at its smoothest. Nor will the alteration costs be completely eliminated.

Meticulous Supervision

Many excellent copywriters question the practicability of trying to send copy through without revision after setting in type. They say it is an excellent way to save money but no way to write good copy. For a number of years the writer edited and produced a house magazine for a printer who was allergic to changes that came out of his own pocketbook. We were able to line up the job so that changes were unnecessary after the first setting. However, our work was severely criticized by one of the best copy chiefs in the advertising field. Said he: "I think you are wrong in not allowing yourself the opportunity to strengthen the effect of your writing after you see it in type."

Another point: The printer must do an excellent job of selling plus a meticulous job of supervising in order to persuade the customer to leave all the checking to him. The average advertising manager who has been in the habit of okaying press sheets can be appeased only by very careful supervision. And it is likely he will want to be shown before he turns this phase of the work over to a new printer. Of course, a printer who prides himself on his work can be just as painstaking without supervision as with it. However, the boss usually does not care any more for being around at two o'clock in the morning than the customer does.

In this particular example the experienced printer may be inclined to smell a rat in the matter of saving production costs. It seems as though this customer could hardly have been well organized in his production department. If the printer could find an artist who could lay the job out in two days it is entirely possible that the advertising manager could

have found another artist who would have done as well for him direct. Of course, he may have been trying to get along with several relatively inexperienced men where one really competent hand would suffice.

From the printer's point of view this sale raises several interesting points in the field of creative printing. On the surface it would seem that a printer need only to add a competent artist and layout man to his staff. Maybe he can get him on a part-time basis. In any event it seems that he need only add the cost of the artist's services to the manufacturing cost of the job, tack on his profit for all outside purchases including the artist's services, and be all set to handle creative work. Actually it is a long way from being as simple as that.

The key to the financial value of the contract, of course, lies in the amount the printer spends for the creative part of the work and the amount that he receives for it. Obviously, an artist who can do such excellent work can command a high fee. It is also evident that if he is employed full time the printer must get enough creative work to be able to use his services full time; otherwise the cost of his idle time will eat up the profits from his services.

It is at this point that creative printers in general run into financial difficulties. Creative artists, layout men, and copywriters are a profitable investment just so long as the printer can resell their services at a profit. The printer who employs a creative staff on a salary basis must assure himself of enough business to keep the entire staff busy producing salable work.

Get the Right Viewpoint

One who employs such help from among the free-lance workers is generally better off because he is unlikely to give out work unless he has already made the sale. While it sounds more imposing to be able to say, "We have a complete creative staff right in our office," it is usually more practical to say, "We operate like many of the advertising agencies and hire specialists for the copy and art work we need."

Another place where the creative printer is particularly in need of competent help is in his production department. Artists need a restraining hand to keep all their creative thoughts on a practical manufacturing basis, or they may furnish designs that will waste money without strengthening the effect. A good production man is worth his salt in any

case but he is a *must* where creative work is concerned.

Another and probably the greatest asset the creative printer needs is a salesman who has the ability of a good account executive in an advertising agency. Creative work needs to be co-ordinated, in the shop and with the customer's needs. If the salesman cannot work out ideas with the help of a creative staff it may be well for him to stay out of creative work and stick to straight printing.

To sum up, the creative printing salesman needs the right viewpoint. If he is interested only in creating something that will tickle the customer's fancy enough to make him buy it, that salesman is on the wrong track. But if he is interested in creating something that will do a selling job he is on a sure foundation.

To get back to the house magazine sale: We suspect that the printer who did such a fine job of selling had a lot on the ball. The mere hiring of a competent artist could not have accomplished such results. It was a fine all-around job of handling the customer's needs.

And, as so often happens, the element of luck must have crept in. The printer was fortunate in finding a prospect who needed exactly what he had to offer.

Some Outstanding Annual Reports of the Graphic Arts Industry



Covers of three of the many handsome 1946 annual reports prepared and published by firms engaged in the graphic arts or related industries. Inside pages, too, are elaborate in design and colorful in treatment. These pieces were submitted in a recent competition, sponsored by "Financial World" magazine, to determine the best year books of one hundred different industries as well as the best for all industry. From a simple statement of a firm's financial condition, the modern annual report—through illustrations, charts, diagrams, color, and interesting copy—has blossomed into a readable and understandable year book of activities. The planning and production of annual reports has become increasingly important in recent years

You are
cordially invited
to attend the Marion
Park Civic Association
FALL DANCE
Friday, November 21, 1947
at the Cynwyd Club
555 Trevor-Lane
Informal
9:00

PRINTING PRESS MEMBERSHIP

THE PICKERING PRESS enjoys the patronage of a small group of printing buyers (intelligent fellows, too, bless 'em!) who realize that this type-minded, personal Press rarely does a bad job and has been known, on occasion, to turn out a very excellent one.

Printed in Times Roman at 5445 Spruce Street, Philadelphia, Allegheny 4-3052

John Anderson
combines nice types
with the ability
to use them

DEDICATION EXERCISES

STEPHEN DECATUR HALL
University of Pennsylvania

ADELE AUDI, 1883-1947

ADELE AUDI was a character of rare strength and rare distinction. To those who knew her over the years she will remain a vibrant personality. She had the charm of gaiety but lived a life of dignity and courage that came from a great depth of being. Memories of her will always evoke admiration and love and make us

feel, not sorrowful, but light of heart
and grateful for her span of days.

M. B. G.

PHILADELPHIA GRAPHIC ARTS FORUM



Rare Treat in Rare Books

A FOUR VOLUME SET

BOOK I. Dinner at the Robert Morris Hotel, 1715 and Arch. At 6pm promptly. \$10.00. Fill in and mail the enclosed card now.

BOOK II. A box trip from Philadelphia to the University of Pennsylvania, including a visit to some

BOOK III. Address by John Adams, captain of rare books, University of Pennsylvania library. Mr. Adams is so literary that even a couple of his successors have been immortalized by Longfellow in the poem, "The Courtship of Miles Standish." The speaker is one of the most brilliant young librarians of the country, has an exceptional background and knows his books from A to Z memory.

BOOK IV. The privilege of examining some of the treasures of the library.

The date is Tuesday, November 11, 1947

The cost is \$2.00

PHILADELPHIA GRAPHIC ARTS FORUM



is privileged to open the 1947-48 season with the presentation of

How To Make A Good Impression

Under the auspices of National Process Company, Inc., New York City

BOOKS

These marvellous mosaics of high strength and golden incandescent magical shells resplendent with the secrets of the ocean, of life; these love letters that pass from hand to hand of a chosen few that will never meet; these honeycombs of diamonds; these orchards of knowledge; voices through which the mystic happenings of the earth find perfect speech; voices of beauty; none stored with all the mists of all the summers of time; immortal nightingales, that sing for ever to the rose of life.

Richard Le Gallienne

This BOOKMARK has been printed
for the friends of
BELLAMY'S BOOKSHOP
1506 Walnut Street, Philadelphia
Philadelphia 5-1010

THE FREEDOM PLEDGE

I am an American, a free American.
Free to speak—without fear.
Free to worship my own God.
Free to stand for what I think right.
Free to oppose what I believe wrong.
Free to choose those who govern
my country.
This heritage of Freedom I pledge
to uphold
For myself and for all mankind.



* At the Pickering Press, in Philadelphia, printer-typographer John Anderson skillfully plies his trade. Working conservatively without flashy or bizarre techniques, Mr. Anderson's typographical designs are effective because of their clean-cut simplicity. Mr. Anderson evidently has a varied assortment of nice types with which to work. Quality paper stocks, also, added character

May the New Year
bring to you
these things you'd
wish yourself

John H. Anderson,
THE

W. B. McGill

Artist, writer, gentleman &
advertising manager, West-
inghouse Radio Stations in
his spare time will be host to
the Ampersands on Aug. 5th
at Radio Station KYW.

The Pickering Press
John Anderson, Printer
5445 Spruce Street
Philadelphia
Allegheny 4-3052

OUT of the treasure chest of memory we
took a handful of the old years. As we turned
them slowly like diamonds, the sun caught
facets... several at a time... & flashed their
bright colors... And then... And then... And then...
ful... the moon

THE



s, all twelve of them,
are invited to be on hand the 1st
of October, next Wednesday, 8:00
P. M. to see some of Mr. Hubert
Foster's etchings & hear him dis-
cuss informally on the making of
them. Hubert Foster, well-known
as Advertising Manager of Mead
Sales Corporation is an artist and
etcher and wine-maker of unusual
talent. Unfortunately, samples of
his ability in the last named field
are not available. It is
believed that he will bring
some famous labels
again to W. B.
1619 Walnut St.

GREETINGS AT CHRISTMAS



from ELIZABETH
& CHESTER TUCKER

The Month's News

Section devoted to timely items concerning men and events associated with printing. Copy must reach editor by twentieth of month preceding date of issue

ESTABLISH IAPHC HEADQUARTERS

Headquarters of the International Association of Printing House Craftsmen have been established in the Federal Reserve Building in Cincinnati, Ohio, as a result of action by the board of governors of the association at its midyear meeting.

P. E. Oldt, formerly of Grand Rapids, Michigan, is in charge of headquarters as the first executive secretary employed on a salary basis. In the past, the secretary was an elected officer who was only partly compensated for secretarial activities. It was at the Montreal convention in 1946 that the International Association voted to establish executive offices with an employed executive in charge. Subsequently, the clubs ratified the action of the convention, and at the recent meeting of the board of governors the plan was made effective.

Charles P. Taft, majority leader of the Cincinnati City Council, in a speech at the February meeting of the Cincinnati Club of Printing House Craftsmen, attended by the International board of governors, welcomed the International to the city. Douglas Fuller, executive vice-president of the Cincinnati Chamber of Commerce, joined in the welcome accorded to the Craftsmen. A. Gordon Ruiter, president of the International, responded to the speeches and expressed gratification that the International had established permanent headquarters. He predicted that the affairs of the association would be better conducted as a result and that the Craftsmen's movement would forge ahead with a greater service program, thus bettering the whole graphic arts.

HONORED ON ANNIVERSARY

Robert F. Kielich was the guest of honor at a dinner given in New York City on March 9, and received a button in recognition of his forty years of service with the E. W. Blatchford Company, branch of the National Lead Company of which he is now manager. The presentation was made by C. A. Geatty, manager of the metal department of the National Lead Company. Mr. Kielich joined the Blatchford Company on March 9, 1908, as a stenographer to the manager, Thomas W. Morrell. In 1927, he was appointed comptroller, and in 1941 became manager of the company.

WILLIAM A. DUBOC

William A. Duboc, for eleven years sales director of the printers equipment division, Hamilton Manufacturing Company, Two Rivers, Wisconsin, died March 14. Funeral services were held at Two Rivers where he had resided, and also in Columbus, Ohio, where he was interred.

He was born and educated in Marion, Iowa, and entered the printing industry in connection with the sales



WILLIAM A. DUBOC

department of the Cincinnati branch of the American Type Founders. He specialized in sales of composing room equipment and was transferred to the Chicago branch where he devoted himself to composing room engineering, covering a territory that included the western half of the United States. Later Mr. Duboc was transferred to the main office of ATF at Elizabeth, New Jersey, where he was placed in charge of type sales. In 1937, he joined the Hamilton Manufacturing Company as sales director of the printing equipment division, making his sales headquarters at the company plant at Two Rivers.

CRAFTSMEN PLAN CONVENTION

Plans are being made for the twenty-ninth annual convention of the International Association of Printing House Craftsmen to be held at Cleveland, Ohio, August 8 through 11, with Mac D. Sinclair, editor of *Printing Equipment Engineer*, as general chairman. The program committee under the chairmanship of Thomas P. Mahoney is arranging for technical discussions, plant visits, prominent speakers for the general sessions, and a program for the ladies, the annual banquet, and other entertainment.

Advance registrations are being solicited from the various clubs by the committee of which Robert Pettet is chairman.

Being gathered from all clubs are exhibits pertaining to observance of Printing Week which was promoted by the craftsmen's clubs in conjunction with other groups in the graphic arts; a display of club bulletins in connection with the annual contest; and a display of specimens of all processes of printing. William Wesson is chairman of the exhibits committee.

Wayne Caspar, the president of the Cleveland Club of Printing House Craftsmen, is chairman of the hotels committee besides being convention co-chairman; Chester L. Klein is chairman of finance and budget committee; Joseph A. Chinnici is chairman of transportation and plant visiting committee; Paul Ullman is chairman of souvenirs and badges; Earl M. Bonar is convention committee treasurer, and Edward T. Samuel is chairman of the printing committee.

Other committee chairmen are: J. I. Moore, booster committee; C. C. Clippinger, golf committee; William J. Schneider, greeters committee; Sidney Langford, entertainment committee; D. M. Oldfather, out-of-town membership committee; R. J. Niederhauser, the publicity committee; and George J. Lenzor, signs and decorations committee.

INTERTYPE ADDS FACES

Additions have been announced by Intertype Corporation to the Cairo and Cheltonian type families as follows: 30- and 36-point Cairo Condensed; 30-point Cairo Bold Italic; 8-point Cheltonian Medium with Italic; 18-point Cheltonian Bold Extra Condensed with Italic; 36-point Cheltonian Medium.

ESTABLISH GRAPHIC ARTS SCHOOL

Graphic Arts Industry, Incorporated, Minneapolis, has purchased a building containing five stories and a penthouse, which will house its offices and a graphic arts technical school, according to an announcement by Charles H. Jensen, president of the association.

Offices were moved to the new location on March 15. School equipment is being installed. A wholly owned subsidiary, the Graphic Arts Educational Foundation, Incorporated, owns the building and will operate the school. S. Walter Sears is president of the subsidiary. Training in all printing and related graphic arts trades will be available.

Graphic Arts Industry, Incorporated, represents almost a thousand newspaper, commercial, and lithographing industries in north central states and Canada.

Plans of the Graphic Arts Industry Incorporated, Minneapolis, to operate a trade school to train journeymen for the industry are being opposed by the Minneapolis Allied Printing Trades Council. The plan is to specialize the training of workers in the graphic arts so that they will become journeymen in various operations in from six months to two years, and thus the shortage of skilled labor in the industry will be filled.

The usual practice of having students spend a year or more learning hand-composition will be dispensed with in the training of machine operators. It is expected that 400 to 450 trainees will have been enrolled by the end of the year. Instructors will be chosen from among men now employed in the industry and employers are being urged to release such qualified men from their employ to start operations in the school.

Leaders of the Minneapolis Allied Printing Trades Council have issued a statement protesting against the proposed training of personnel for the printing industry on the ground that such a course of action is contrary to apprenticeship standards now in force in Minnesota and would result in confusion. The statement also refers to the work of the Dunwoody Industrial Institute and the Miller Vocational High School as being adequate for the teaching of fundamentals to prospective apprentices. Part of the statement follows:

"The Council cannot but feel that something is radically wrong with such a program since the Graphic Arts Industry Incorporated and the printing trades unions already have agreed upon apprenticeship standards with the state authority, which call for from four to six years' apprenticeship for these crafts.

"The Council cannot see why such a well-tried system with its time-proven standards should now be completely upset by a new school which proposes to turn out competent craftsmen in less than one-fourth of the time pre-

viously required. The unions allied with the Minneapolis Allied Printing Trades Council will protect their members and especially all their veteran printing trainees with every means at their disposal."

The Council plans to enlist the opposition to the school of the Minnesota Federation of Labor and the Minneapolis Central Labor Union.

BUILD NEW INK FACTORY

Floor space of four acres will be the capacity of a new printing ink factory to be built in Elizabeth, New Jersey, by the International Printing Ink division of Interchemical Corporation on a 43-acre tract of land recently acquired from the Central Railroad of New Jersey. The building is expected

NAME IPI ESSAY WINNERS

Helen Spencer, seventeen years of age, a student at Fayetteville High School, Fayetteville, New York, won first prize in the twelfth annual IPI essay contest, so Fred J. Hartman, educational director of the National Graphic Arts Educational Association, has announced. The contest enlisted the interest of 15,000 students who wrote on "Printing and a Free Economy."

Chairman of the five judges who selected the winners of thirty-three awards was Harry L. Gage, graphic arts consultant to the Mergenthaler Linotype Company, who has served in the same capacity in all of the previous essay contests. The other judges were David W. Armstrong, executive

We Regret

We regret that strikes, pending strikes, and slow-downs have been interfering with our ability to maintain a schedule on issuing THE INLAND PRINTER.

The February issue was finally mailed about the first of March. The March issue was also late, and now the April issue. We are hopeful that soon we will be back on a regular schedule since we now have made permanent arrangements with our printer.

Every one-year subscriber will get twelve issues for his one-year subscription, regardless of how long it takes us to service them. The same goes for two and three-year subscribers who will receive twenty-four and thirty-six issues respectively.

THE INLAND PRINTER

to be completed before the end of 1948, which is the twentieth anniversary year of the formation of the IPI.

"The structure has been especially designed for making printing inks and when completed will house the most modern manufacturing facilities, including complete laboratories for the control and maintenance of quality standards and research," so the IPI announcement reads.

STARTS NEW SERVICE

A new service has been established by Porte Publishing Company known as the Franklin Offset Catalog which provides schedules for offset production similar to those furnished by the company to letterpress printers. The first issue of the catalog contains fourteen sections and more schedules will be provided.

director, Boys' Club of America; John Kieran, editor of Information Please Almanac; John E. Orchard, dean, School of Business, Columbia University; and Charles E. Wilson, president, General Electric Company.

Miss Spencer as winner of first prize received \$500. Janice Gockel of Evanston High School, Evanston, Illinois, won second prize which carried with it a choice of \$175.00 in cash, or a trip to New York City. She chose the money award to add to her college education fund. Gennaro Paolillo, sophomore student at Brooklyn High School of Automotive Trade Annex, Brooklyn, New York, won third prize of \$50. Richard Vigneault, Laconia High School, Laconia, New Hampshire, won fourth prize of \$25; and Sam Greene, Salem High School, Salem, New Jersey, won fifth prize of \$10.00. Twenty-five other students won prizes of \$5.00 each.

THE INLAND PRINTER for April, 1948

People

Three additional prizes of \$20.00 each were awarded for the best printed essays to three schools, School of Graphic Arts, Montreal; Purcell High School, at Cincinnati; Portland High School, Portland, Maine. The special prize of a silver cup and \$20 went to the Mergenthaler Vocational High School of Printing, Baltimore, for the essay most handsomely printed in color.

DESCRIBES OFFSET PROCESS

How the offset process of printing may be used for production of magazines, and also for their reproduction, was told by H. C. Latimer, educational director of the Lithographers National Association, at a meeting of the Association of Publication Production Managers in New York City on March 16. Kenneth McKeen of *Look* magazine presided.

Mr. Latimer told of improved offset printing plates which require less moisture to prevent ink from printing on non-printing areas and which endure for longer runs of impressions. He also described sheet-fed and web-fed multicolor offset presses which are being used for periodical printing.

CHICAGO EXPOSITION IN 1950

Chicago's International Amphitheater will be the scene of the next national graphic arts exposition, September 24 to October 7, 1950, according to a decision of the board of directors of National Graphic Arts Expositions, Incorporated, which met in New York City on February 25. Augustus E. Giegenack presided at the meeting in his capacity as president of the group, which last conducted an exposition in New York City in 1939. It is expected that the International Association of Printing House Craftsmen, the Printing Industry of America, Incorporated, and other graphic arts groups will hold their 1950 conventions in Chicago during the two weeks designated.

NAME RESEARCH LEADERS

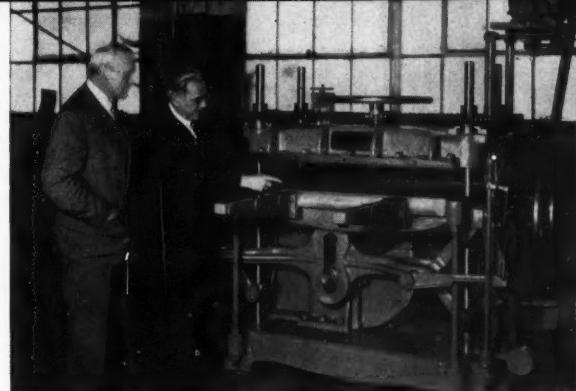
Gordon B. Welch has been appointed head of the newly created department of product research and development of the Mergenthaler Linotype Company, and Archer O. Albin will serve in the department as director of the division of Linotype research.

Mr. Welch is a former colonel of the United States Army ordnance, and he was a pioneer in the anti-aircraft instrumentation program which was extended to include research, design, and manufacture of all ordnance fire-control apparatus. His work in optical engineering and production during the recent war was commended.

Mr. Albin has been with the Linotype company since 1929, and he has served in numerous technical and research capacities. Before his connection with Mergenthaler he was employed in various consulting engineer capacities.



William Chernoble, who was recently made treasurer of the Comet Press



Harry Porter (right), vice-president in charge of sales of Harris-Seybold Company, points out features of Seybold die press to Robert E. Dillon, president of Lake Erie Engineering Corporation



Left: John J. Skahill, sales manager of graphic arts film division of Roberts & Porter, Incorporated. Right: Jack F. Moore, the president of the Employing Lithographers' Association, of Detroit, Michigan



William Heiser (left), had been with Harris-Seybold for 35 years at time of his death. Lawrence Landsman (right) has celebrated 25th anniversary at Guide Printing Company



Erwin H. Hassemer, Manager of new Pittsburgh branch of Reuter and Braydon, Incorporated



Printing committee, National Safety Council, from left: Dr. I. Herman, D. R. Rosendaal, M. B. Pittman, C. T. Thomas, E. Ernest, N. Pilipovich, J. Shields, W. A. Anderson, L. Stemp, W. Smith, R. Ketchmark, R. Corner, R. Squires, F. Dobbins, G. Durr, B. J. Taymans



Snapped at a meeting of that informal group, the Typocrafters, from left: Herbert Echele, Igor de Lissovsky, R. Hunter Middleton, Ben Wiley, Edwin Bachor, Hec Mann, Edward H. Christensen, Herbert Simpson, Russell Olander, Glenn Pagett, G. H. Petty, J. L. Frazier, J. F. Tucker, John Lamoureux

Below: Western Craftsmen get together, from left: Ken Comfort, president of Seattle club; Ron Rennie, vice-president of Pacific Society; and Mike Hynes, past president, of Seattle

Below: Mayor Lee Price signs proclamation of Printing Week in Tulsa before executives of printing clubs. From left: A. F. Hyden, Jack Taylor, William Choteau, Bob Brown, H. E. Kinzie, and the mayor



WILL DISPLAY BOOKS BY OFFSET

Plans have been made for the display of Books by Offset in Chicago during the month of May, and in New York during June, according to an announcement of the Books by Offset Incorporated. The exhibits will consist of selected books done by the offset lithographic process which have been chosen by a competent jury of authorities. Case histories will accompany the books on exhibition, showing why the books on display were chosen, and indicating manufacturing procedures in their production.

In Chicago, the exhibition will be sponsored by the Chicago Book Clinic, and the display will be shown during the whole month of May in the Gallery of Printed Ideas of the Swigart Paper Company. Another set of books plus original artwork will be displayed at the Palmer House, Chicago, during the American Booksellers' convention, May 18 through 21.

In New York, the display will be shown during Printing Education Week, June 18 through 25, at the Architectural League Galleries. In addition, steps required in manufacturing books will be demonstrated.

Interest in the movement to promote the production of books by the offset process has been manifested in the British Isles by exhibitions in London, Edinburgh, Glasgow, Manchester, and Chester during February and March. In London, visitors included publishers, papermakers, book printers, and lithographers, besides apprentices who visited the exhibition in classes from the London School of Printing, Bolt Court School of Photoengraving, Camberwell School of Arts and Crafts, and from numerous other art and technical schools.

SHOWS TYPE-O-WRITER

Restrictions placed upon printing operations by the strike situation during the past several months have increased interest in the Type-O-Writer keyboard now being manufactured by Kellogg Switchboard and Supply Company, Chicago. An exhibition of the workings of the device in connection with the annual meeting of the Graphic Arts Association of Illinois, Chicago, attracted attention of printers and newspapers publishers who had come to hear and see how substitutes were being utilized for typesetting in emergencies.

Officials of the Kellogg concern in attendance at the Chicago exhibition remarked that the company has been in the telephone manufacturing field for more than fifty years, and that they are interested in becoming acquainted with the printing and publishing industry. The Type-O-Writer keyboard was described in the What's New department of THE INLAND PRINTER recently. It is a device placed over an Intertype or Linotype machine which can be operated by any person familiar with the standard

typewriter keyboard. Electrical connections make it possible for the correct key of a regular slug typesetting machine to be operated by the use of the typewriter keys of the Type-O-Writer keyboard.

PLAN DEMONSTRATIONS

Demonstrations of its new "Little Giant" press have been arranged by the American Type Founders Sales Corporation in three cities: Denver, April 22 to 24, with Roy Kirby, Chicago branch manager, and William Lantzy, in charge; Akron, Ohio, May 4 to 6, with Frank X. McCormick, Cleveland branch manager, and Kenneth Gage, in charge; Dayton, Ohio, May 27 to 28, with Louis A. Croplis, Cincinnati branch manager, and Joe Taylor, of local branch, in charge.

MILWAUKEE FIRM EXPANDS

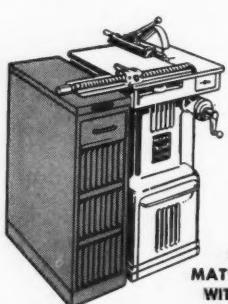
E. F. Schmidt Company, Milwaukee, has acquired the physical assets of Wilmanns Brothers Company of the same city, which will be known hereafter as the Wilmanns Litho Division of the E. F. Schmidt Company and will continue operations at its present plant. Arthur J. Wilmanns, a son of Adolph Wilmanns who was one of the founders of the company, will remain with the consolidated organization which has 200 employees.

The Schmidt concern, founded in 1923, is headed by its founder, E. F. Schmidt. Associated with him as the officers of the enlarged organization are: Paul C. Treviranus, vice-president; Herbert A. Fuhr, as the secretary; L. E. Oswald, treasurer; and Donald Bell, sales manager.



GLIDER ACTION . . . smooth, powerful, fast! The ball bearing table and the 1 HP motor provide the fastest, easiest sawing ever enjoyed on a printer's saw.
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is precision made to produce precision work for you. All moving parts have wear take-up to insure you "new machine" performance and accuracy indefinitely. The Glider TrimSaw saves you time and money through speedy operation and accurately sawn materials.



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THE INLAND PRINTER for April, 1948

BRITISH LABOR DISPUTE

Wage problems in the British litho industry are a current major headache. At a time when the government is attempting to stem increased-wage demands, the Litho Printers Society has tabled a demand on the employers that wages should go up. Deadlock has resulted despite efforts to secure a solution.

Speaking at a special meeting of the Joint Industrial Council, Colonel Lockwood, president of the British Federation of Master Printers, said:

"We must get some understanding between the employers and the workers, and by that I mean all the unions, as to a fair and sound wage structure for the printing industry. We must settle some day—and it must be soon—questions of the relative status of craftsmen and non-craft workers, and we must have agreement on a sound foundation on which to build our wages agreement.

"To my mind the first thing to be done on this second road is to coordinate the claims made by the different unions. We on the employers' side endeavored last November to put before you what we considered was a reasonable basis; it was not acceptable on your side although one very important union has since accepted broadly our proposals. But if it was not acceptable as a reasonable basis, I say in common fairness we are entitled to turn to the workers' panel of this Council and ask what is their alternative proposal?

"Now I believe this second road is still open and that it provides the only way by which there is any hope of us dealing with this wage question in a grown-up manner. I can understand that the unions find it difficult to agree amongst themselves on a balanced approach to the employers on wages covering the whole industry but because something is difficult I do not think anyone should say it is impossible. I believe that many on the workers' panel of this Council know that in the end some co-ordinated approach to this problem of wages is inevitable. If that is so there is no time like the present to face up to a difficulty, to grasp the nettle, and to get something done about it."

PLANS FOR STOCKHOLM CONGRESS

Educational methods and technical subjects will be considered at the sixth international Master Printers Congress to be held in Stockholm, Sweden, August 1 through 6, according to the program published by the Swedish Federation of Master Printers, copies of which are being circulated in European countries and in the United States. On August 1, the opening of the exhibition of books of Northern countries will take place at the National Museum of Arts; later is the opening of the historic printing exhibition at the Northern Museum; and the opening ceremony of the International Graphic Machine Show will take

place in the late afternoon at the halls of St. Erik's Fair which will be followed by a reception. On each of the five succeeding days, programs are scheduled with technical sessions and social affairs in addition to tours around the city. All speeches during the proceedings will be interpreted in English, French, and Swedish.

REPORTS TO STOCKHOLDERS

American Colortype Company, operating plants in Chicago, Clifton, New Jersey, and Coshocton, Ohio, reported to its stockholders net profits for the calendar year, 1947, of \$1,272,286, compared with \$1,279,680 in 1946. While the net profit was less than the previous year the sales were \$3,000,000 more in 1947, the amounts being \$20,800,005 in 1947, and \$17,503,485 in



1946. Current assets amounted to \$8,425,083, as of December 31, 1947, and current liabilities, \$3,007,284. Total assets were listed at \$14,404,088.

Two large magazine presses and a lot of bindery equipment were installed in the Chicago plant for new contracts which call for printing color work for *Life* and bindery work for *Look*. Buildings were erected in Chicago for manufacturing purposes besides remodeling of other buildings on the tract of land purchased several years ago. A new administration and factory building was erected in Clifton, New Jersey, and new equipment added. The expansion program of the company calls for the expenditure of \$4,000,000 which was financed partly by loans from an insurance company and banks, besides from the surplus profits.

Edwin Lennox of Chicago is president of the company, and Charles R. Frederickson is chairman of the board and treasurer.

INTERTYPE ISSUES BOOKLET

A new illustrated booklet on its streamlined Model F Mixer machine has been published by Intertype Corporation, copies of which may be obtained from that company.

ROYAL SOCIETY HONORS AMERICAN

A young Milwaukeean is among three Americans recently honored by the Royal Photographic Society of London, England, for his work in connection with offset platemaking for lithography. He is William Brauer, of the firm of Brauer & Son, specialists in offset platemaking, with plant in Milwaukee. The citation was based on Brauer's research and development in photomechanical color correction for use in lithography to speed up production and improve the quality of tone color.

Brauer describes the work for which he was honored by the Royal Society as follows:

Checking the reproduction curve of negatives by use of both transmission and reflection densitometers to compute spectral responses.

From the separations he checks the actual reproduction curve of the screen grating. From this he determines the optimum limits of separation density in order to obtain the best screened image results.

After obtaining the best results from the screen, the next step is to use readings as a retouching guide in color correcting negatives. When the proper densitometer values are reached, the retoucher can determine definite screen tone value from the negative, thus eliminating guesswork.

William Brauer (who holds the position of treasurer with the company) is twenty-three years of age. His father, Joseph J. Brauer, is the senior partner in the business. He has had forty years of experience in this line of work, and was formerly a member of the Research Committee of the Lithographic Technical Foundation. His place on that committee has been taken over by his son.

William returned from almost four years of army service in 1946, having been engaged in map production for the army. He is now the commanding officer of the Reserve Topographical Company sponsored by Brauer & Son. He attended Marquette University, specializing in physics, and also studied at the Chicago Lithographic Institute.

The results of William Brauer's studies are being prepared for a paper on "Densitometric Procedures and Color Correction," to be published by the Royal Photographic Society.

PLAN PRODUCTION OF MOVIE

Harris-Seybold Company, Cleveland, has arranged to produce another motion picture in sound and color to depict how copy is to be prepared for reproduction by the offset process, so Harry A. Porter, vice-president in charge of sales, has announced. The film will be designed for use at meetings of advertising men and other buyers of printed advertising and it will supplement the presentation of advantages of offset printing as depicted in the sound film titled "How to Make a Good Impression."

CENSUS WANTS DATA

Operations data of printing, publishing, and allied establishments for the calendar year 1947 are being requested by the United States Government through its Bureau of Census, Washington, D. C., and blanks for the purposes of supplying information have been sent to firms in the graphic arts throughout the country. The law requiring such a census every two years was suspended during the war and has been resumed with the cooperation of the Printing Industry of America, Incorporated, and the other trade associations in the graphic arts.

Two forms are being used for the census. Only one of the forms is being sent to an establishment by the bureau, depending upon classification concerning size and products. In development of the forms and the questions contained therein, the management of the census conferred with fully 300 sources of information in the printing industry, including trade association leaders and managements of the various businesses involved to ascertain the kind of information that would be of greatest value to the industry itself.

The most recent census was taken in 1939. The statistics obtained from 38,448 establishments in the graphic arts were published by the Bureau of Census. Of this number, 24,878 establishments reported receipts or value of products in excess of \$5,000 each, while 13,570 establishments had a product value of under \$5,000 during 1939. The 1947 (the current) census is being conducted by mail, so Director J. C. Capt explains, in order to reduce its cost. He urged that printing and publishing establishments file their reports promptly to eliminate the necessity for follow-ups. The census is authorized by Congress, and all data must be regarded as confidential.

AWARDED STRIKE DAMAGES

The strike of International Typographical Union printers against the Vancouver *Daily Province* has been declared illegal "in one of the most sweeping judgments ever handed down in the history of labor relations," states the *Canadian Printer and Publisher*. Six Vancouver ITU officers were held liable for \$10,000 damages by Justice J. O. Wilson of the Supreme Court of British Columbia. The ITU President Woodruff Randolph, ITU Canadian Representative Harry Finch, and also Western Representative James Davidson, though not held liable for damages, were criticized by the jurist as follows:

"Their action has been disastrous to themselves, highly injurious to the plaintiff, and has achieved nothing for the strikers. Its wisdom, and particularly the wisdom of Mr. Randolph, appears doubtful."

The lawsuit for the damages was brought into court by the Southam Company, Limited, in Vancouver, because the union leaders had called out the compositors on the *Daily Province*

in a sympathy strike when the Winnipeg *Tribune*, also owned by the company, would not agree to terms of employment laid down by the ITU's local union. The report of the dispute indicated that ITU members working on other Southam newspapers struck sympathetically in the same controversy. Proven damages to the newspaper, so the judge declared, amounted to \$300,000.

Judge Wilson ruled that the Vancouver strike was illegal "because it contravened wartime regulations requiring that disputes be referred to conciliation."

The costs of the lawsuit will be shared by officers and eighty-five members of the local typographical union.

BUYS NEW YORK BUILDINGS

A five hundred per cent increase of business in the past three years has necessitated the expansion of the Reuben H. Donnelley Corporation in New York where the corporation has purchased for \$1,200,000, two three-story buildings in Long Island City, Queens, from the Pepsi-Cola Company. The company, whose headquarters are in Chicago, is owned mostly by members of the Donnelley family who also own R. R. Donnelley & Sons Company.

Its operations now are being conducted in twenty-seven different buildings in Manhattan. Only part of the business can be handled in the buildings just acquired by the company, though they contain 180,000 square feet of floor space.

ANSWERS

It's a Quiz

Here are the answers to the quiz on page 51. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1. d or about 200 years. John Tate established England's first paper mill in 1494; William Rittenhouse started American mill in 1690.
2. No difference; 60 is weight per 500 sheets; 120 is weight for 1,000.
3. Bookman, 1852; Egmont, 1936; Cheltenham, 1902; Scotch, 1810.
4. Heaviest on a or antique and d or newsprint; lightest on b or coated and e or S&SC.
5. From 0.002 to 0.004-inch.
6. Gravure, in Vienna; letterpress, Mainz; lithography, Munich; colotype, Munich.
7. False. Wrapping and sack paper used about twice the tonnage; in 1944; 2,314,031 to 1,435,785 tons.
8. Pope Nicholas V's "Indulgences," printed, except for the name of the donor, in Mainz about 1454.

By R. Randolph Karch

HOLD ANNUAL MEETING

Four hundred printers and publishers attended the annual meeting of Graphic Arts Association of Illinois Incorporated, gathering in Chicago on March 11, to see and hear how a metropolitan newspaper produces its regular daily editions without a composing room. Charles Oysler, Chicago *Tribune*, used original copy as written by newspaper reporters and told the story of its progress through substitute typing processes to the photo-engraving room and then to the stereotyping department and pressrooms. Charts which he used to illustrate the various steps were posted on an easel after the meeting and were studied by the audience. During the afternoon and evening, exhibits of various typing processes utilized by the newspapers were also studied by printers and other guests.

Annual reports of the Graphic Arts Association were distributed in printed form. Attorney J. Norman Goddess, general counsel of the association, gave a report on the labor negotiations and methods by which the Franklin Association of Chicago combated the "sit-down" strike and "slowdowns" of Chicago Typographical Union Number 16. Only a brief time was required to adopt the report of the nominating committee given by Past-President George F. McKiernan which called for re-election of officers. They are:

President, Otto E. Bull, Workman Manufacturing Company; first vice-president, Harry B. Clow, Rand McNally & Company; second vice-president, Howard R. Stone, American Colotype Company; third vice-president, G. P. Freeland, Desaulniers and Company, Moline; treasurer, W. H. King, Stationery Manufacturing Company. S. F. Beatty is secretary and general manager.

SUGGESTS GOUDY SHRINE

Heirs of the late Frederic W. Goudy have decided to sell the homestead and workshop of the famous type designer at Marlboro, New York, to the highest bidder at a public auction on April 17. A movement has been started by Harry Cohen, publisher of the *Newburgh Beacon-News*, with the hope "that persons and organizations aware of the great work Goudy has done may be interested and prompted to unite to save the property, perhaps maintaining it, with Goudy material, as it has long been maintained, open to interested visitors, and looked after by some caretaker family who would agree to see to its upkeep in return for free rent."

Mr. Cohen expressed the fear that the Goudy property may fall into the hands of persons who would be indifferent to its historical purpose and all that it has stood for through the years. He said it would thus be "lost for all time as a shrine to the man recognized as the world's foremost type designer."



When you have a rush job where prompt delivery, good printing—and low cost—are essential, you can rely on Management Bond. This watermarked Hammermill product is a fast worker, made to run with a minimum of trouble on your presses.

And it gives uniformly dependable performance in your customer's business. That's why so often you make two profits with Management Bond. One when you deliver the job, the other when your customer reorders; *for every reorder is another profit.*

Management Bond is available in white or colors, in standard weights and sizes through your Hammermill Agent. Hammermill Paper Company, Erie, Pennsylvania.



WILL HOLD REGIONAL CONVENTION

G. Henry Henneberg, manager of the Printing Industries Association of Los Angeles, will be principal speaker at the forthcoming regional convention of the National Graphic Arts Education Association at San Jose State College, San Jose, California, on May 22. Printing teachers, administrators, and others interested in printing education in California, Arizona, Nevada, Oregon, and Washington will be in attendance. This is one of three conferences to be held by printing educators in accordance with a decision made last year at the Chicago convention of the NGAEA. An exhibit furnished by supply houses will be a feature of the gathering.

ANNOUNCE LNA CONVENTION

W. Floyd Maxwell, executive director of Lithographers National Association, New York City, has announced that the LNA convention will be held in The Greenbrier, White Sulphur Springs, West Virginia, July 21 through 24. Non-members are invited to attend. The program is being built around current industry problems.

TAKES NEW JOB

Augustus E. Giegengack, who resigned as Public Printer of the United States in March, has become a consultant of the Equity Group of Investment Companies, New York City. The company has investments in numerous industrial companies interested in the manufacturing of equipment for the graphic arts. Mr. Giegengack is now engaged in a survey of the printing industry to determine the industry's new machinery requirements.

PLAN HARRIS MEMORIAL

The memory of the late A. Stull Harris, for many years president of Harris-Seybold Company, Cleveland, will be honored by the establishment of a hospital ward, so Harry A. Porter, vice-president of the company, has announced. Donations totaling \$16,500 were contributed by 887 employees of the company for the purpose, the employees donating a day's overtime wages to the fund.

APPOINTS WESTERN DISTRIBUTOR

William M. Kemp Company, San Francisco, has been authorized to handle sales of Craig Dri-Spray, so Ernest Payne, president of Payne & Craig Corporation, national distributor, has announced. He said that production is now on a four to six weeks basis.

BECOMES WESTERN MANAGER

Karl W. Guth, for many years associated with the printing machinery business, has been appointed western manager of the Falco Corporation, Chicago. He succeeds K. F. Mairson, who resigned to go into business in Minnesota.

Levelcoat^{*} PRINTING PAPERS



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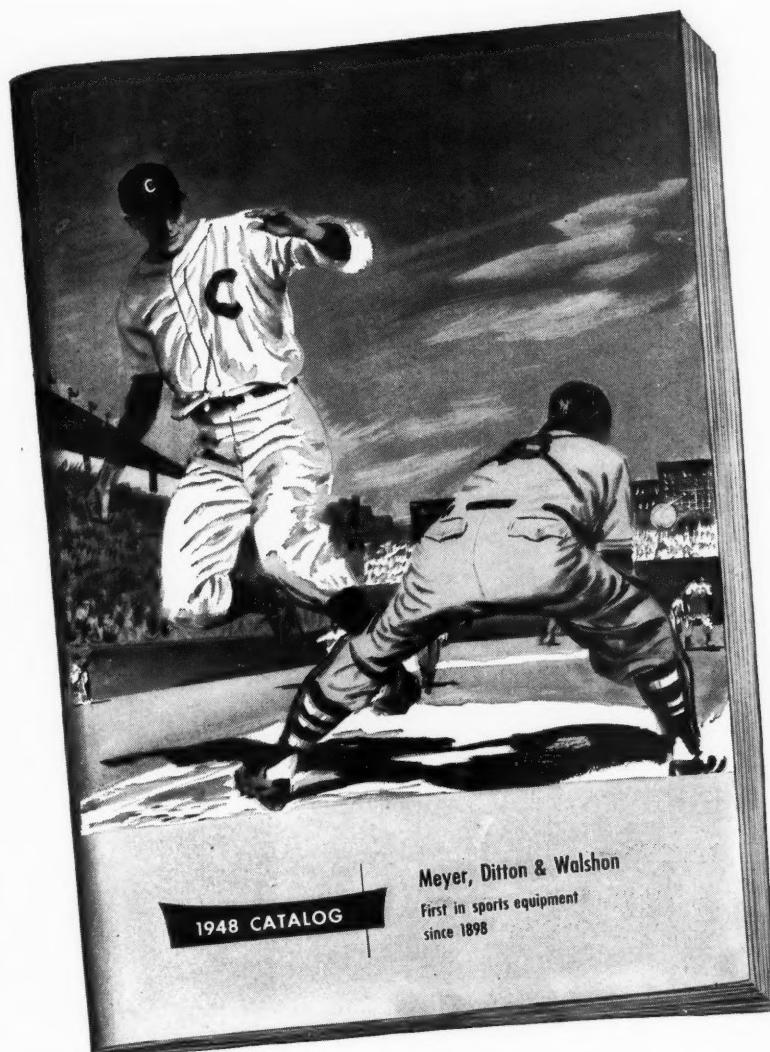
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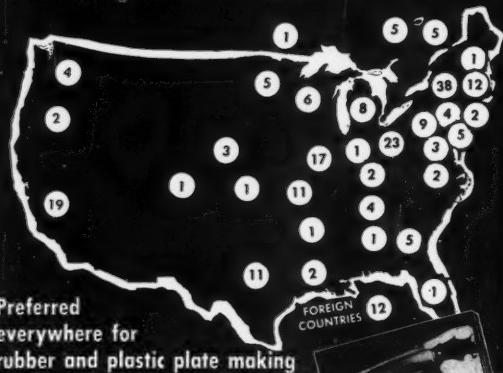
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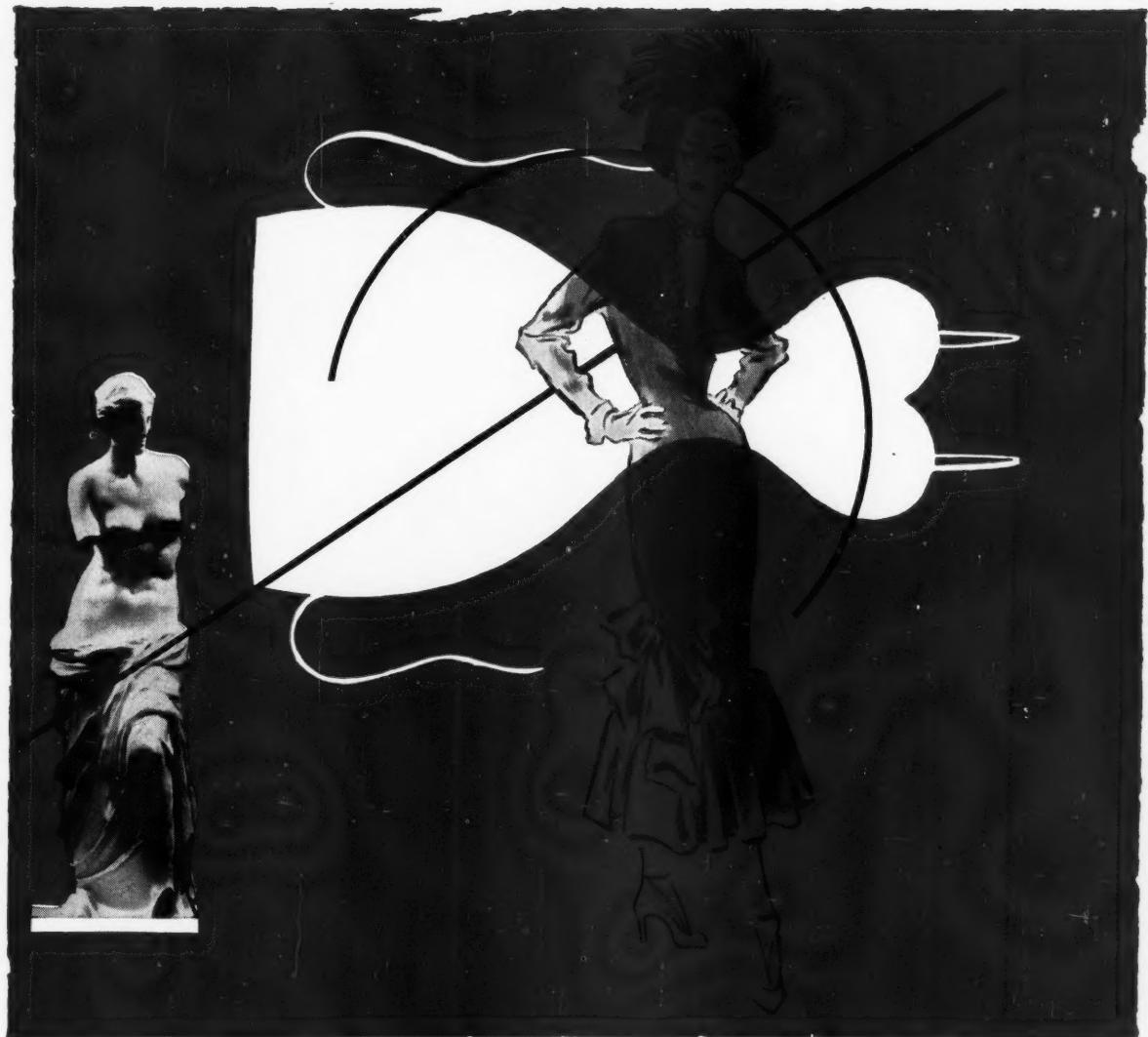
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one of the 13 colors in
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PHOTOGRAPHED BY
BENEDICT FRENKEL

LISA—Mrs. Fernand Fonssagrives in private life—was born and brought up in Sweden. Both her parents were doctors. Lisa attended Sorbonne University in Paris, "where," she says, "I learned how to flirt with American boys—but married a Frenchman." Lisa has been a cover girl so often she has lost count.

"LOOK" magazine, in a recent editorial feature, called her "most successful of New York's 1,000 photographic models." Lisa lives in the country with her photographer husband and their young daughter Mia. A Swedish housekeeper runs the ménage. They keep a dog, chickens, and kittens, drive two antiquated cars.

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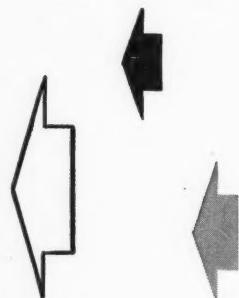
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NEKOOSA Pre-Tested BUSINESS PAPERS



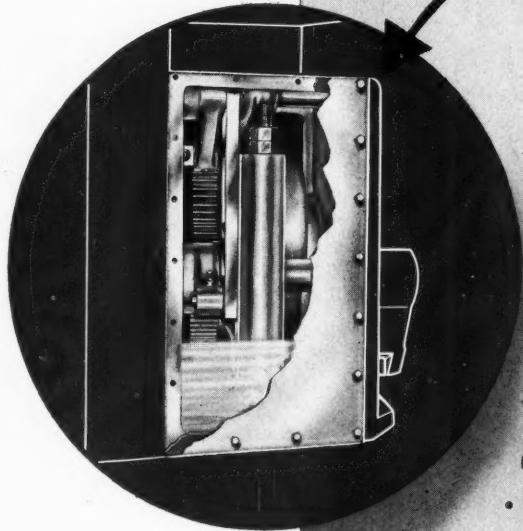
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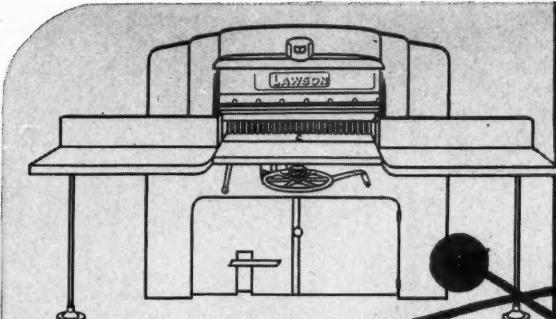
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BEST!



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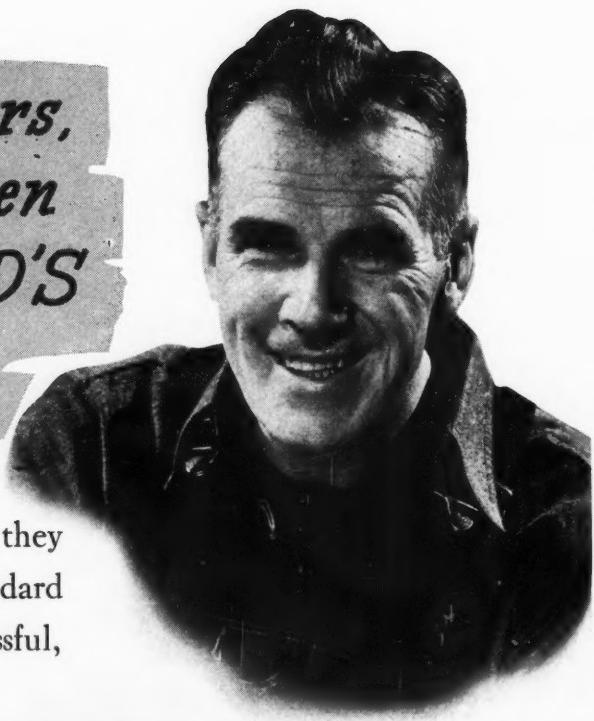
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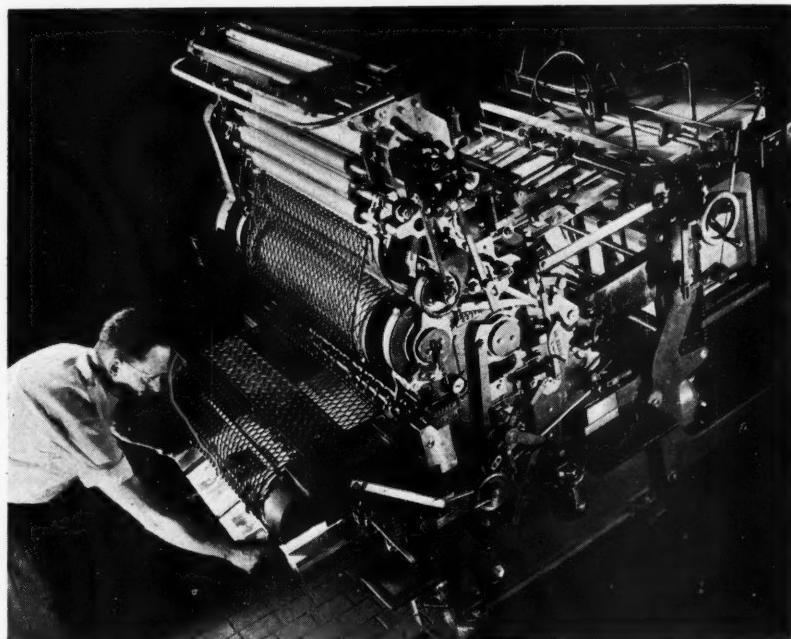
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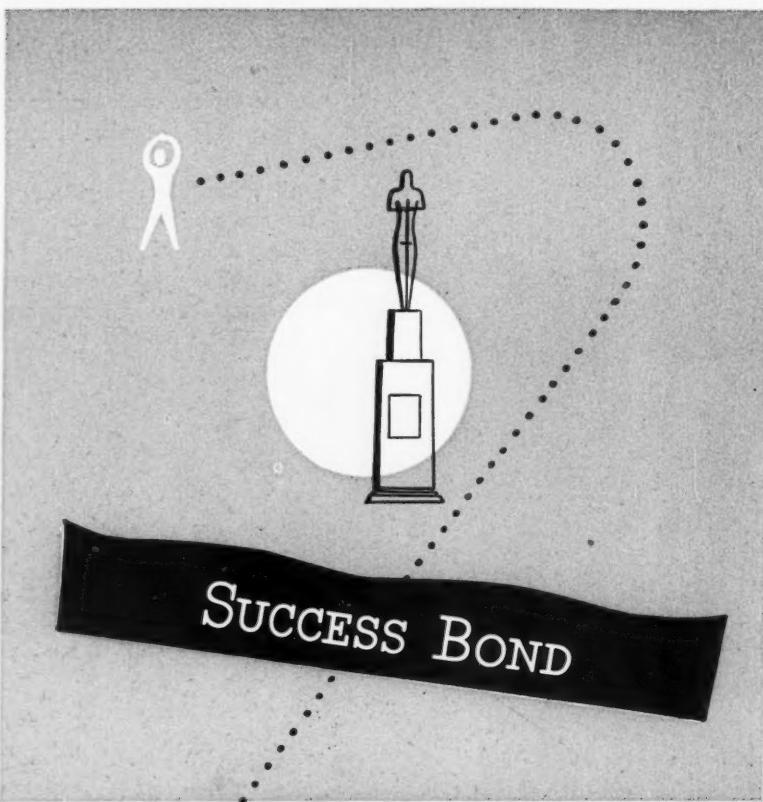
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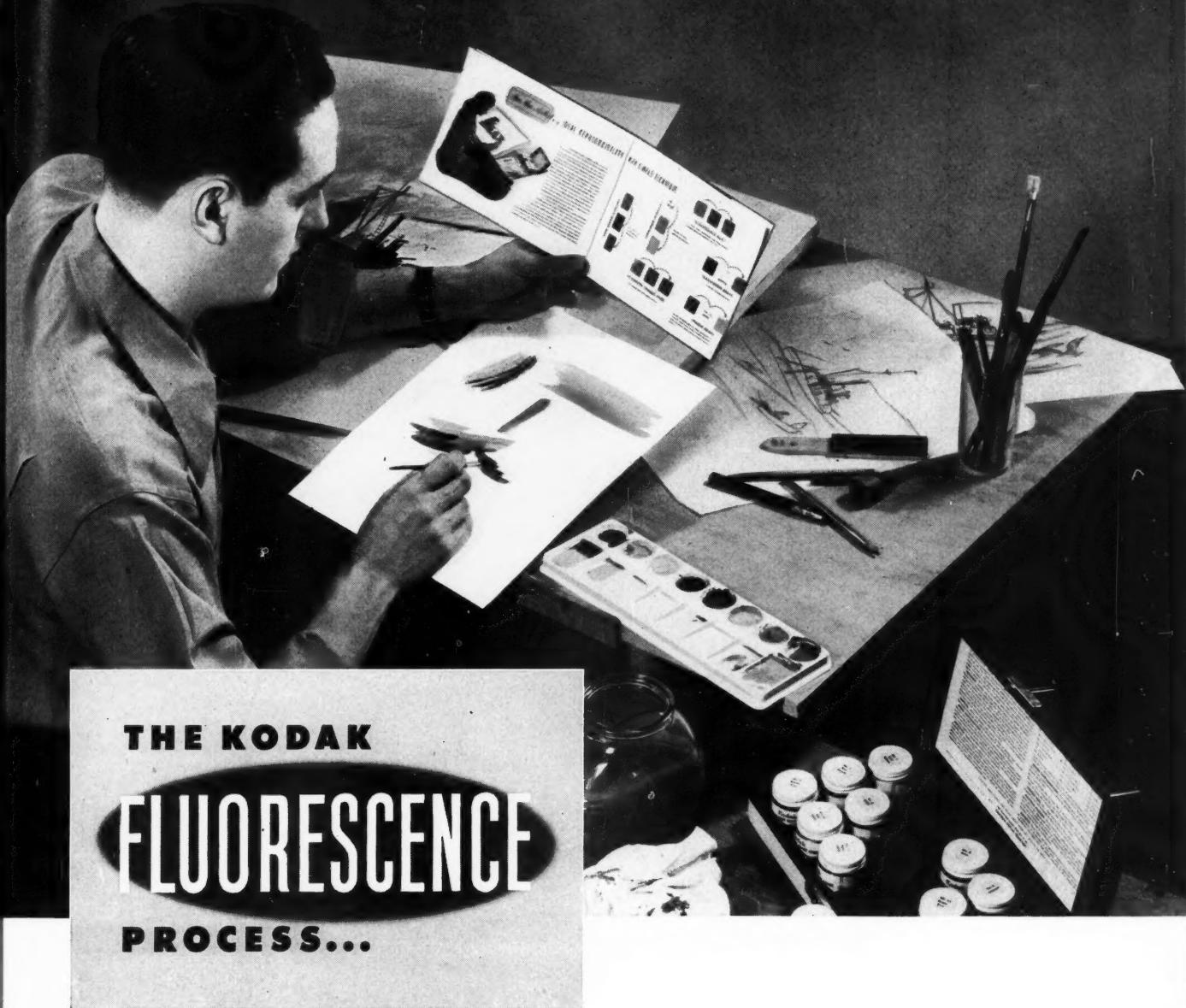
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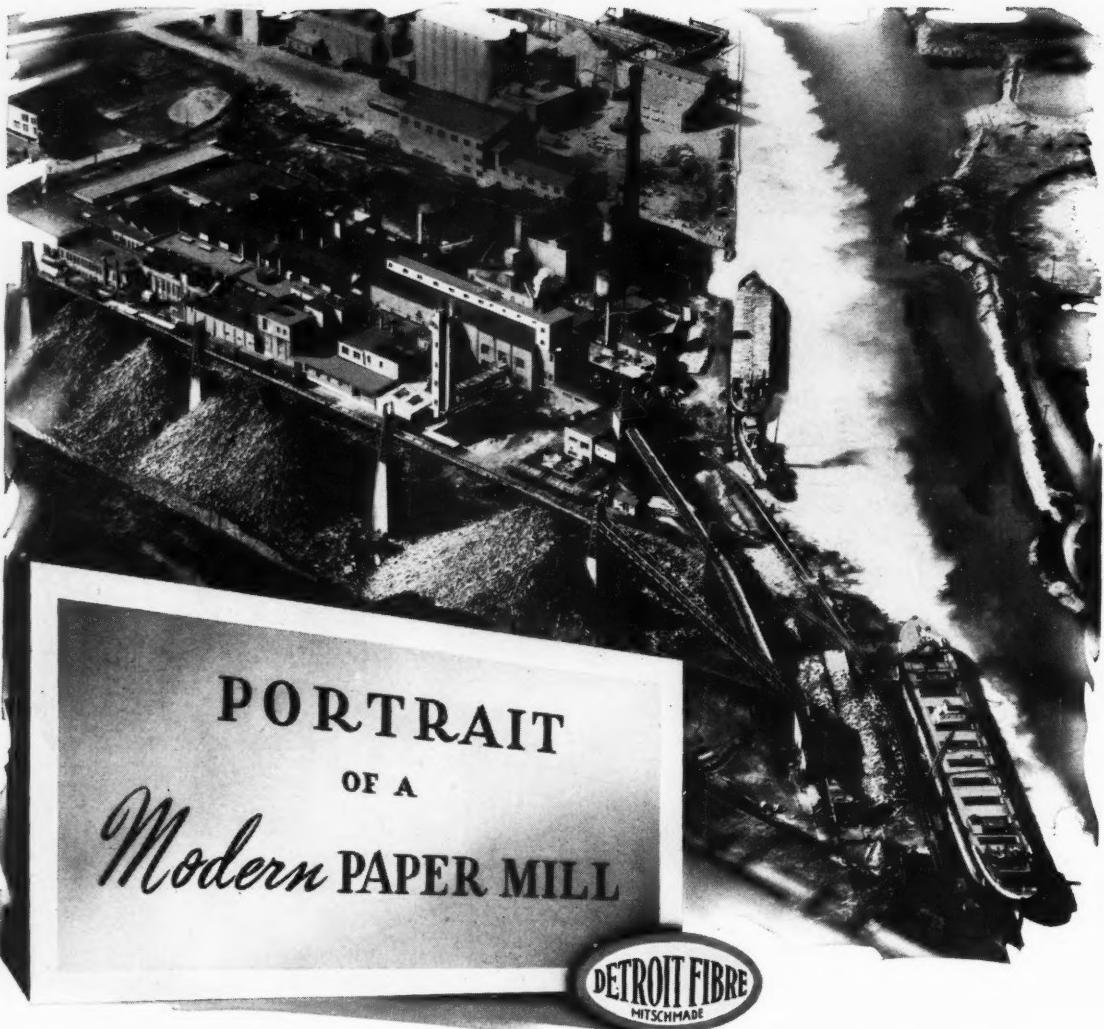
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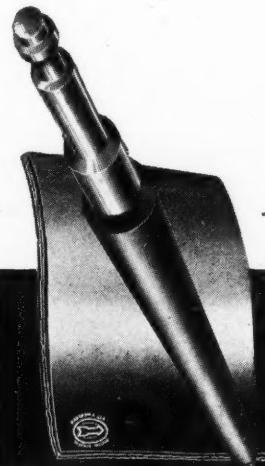


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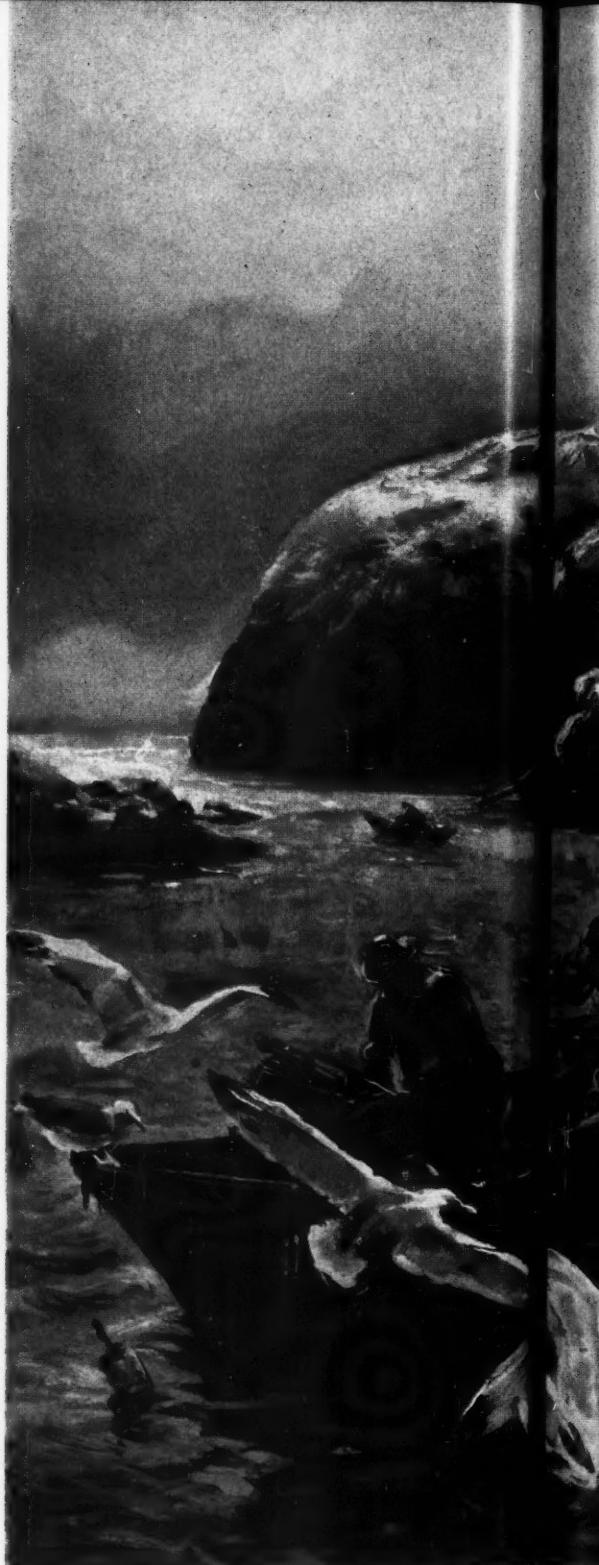
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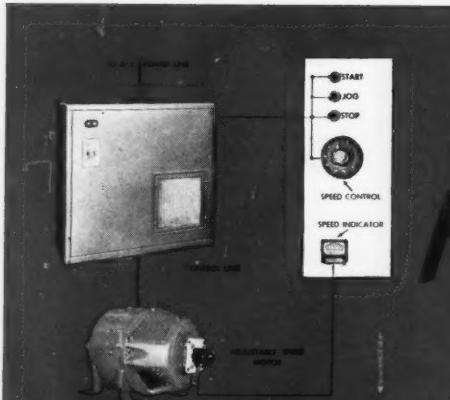
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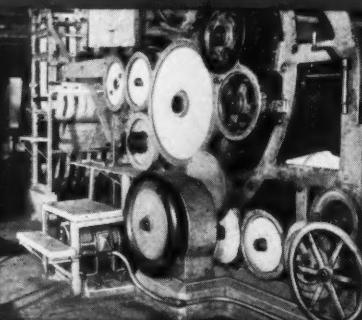
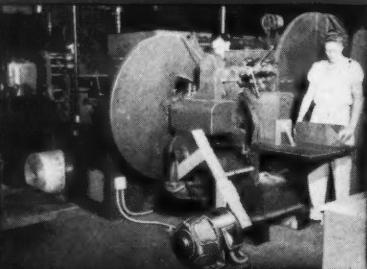
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Nº 170



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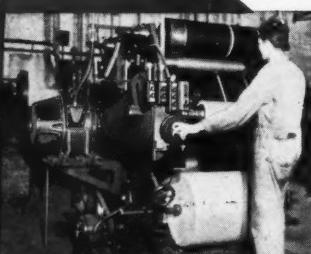
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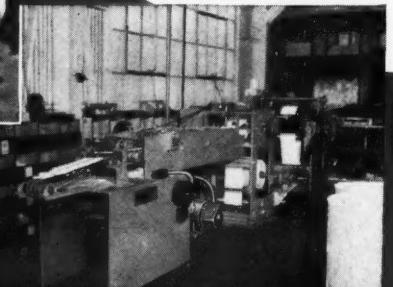
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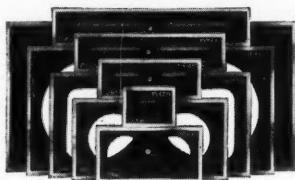




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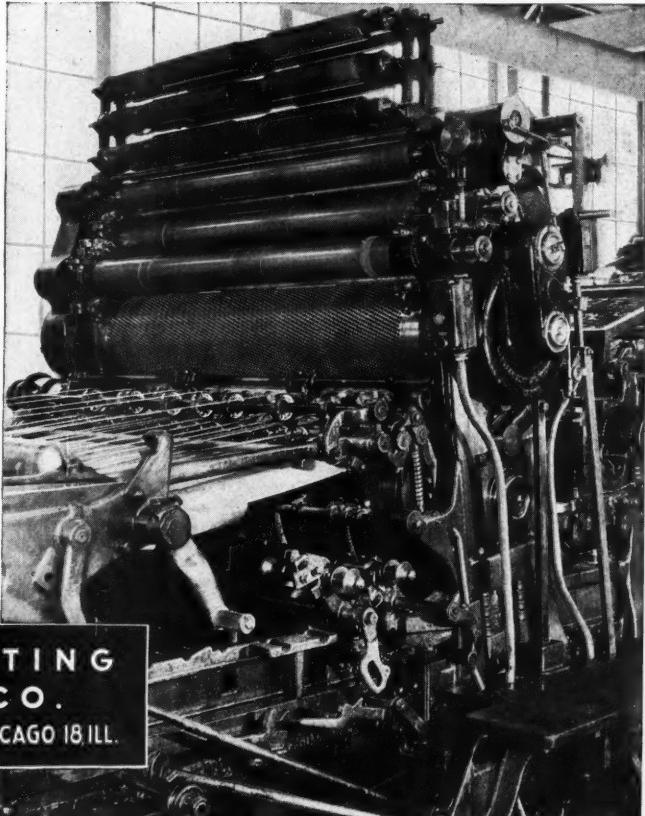
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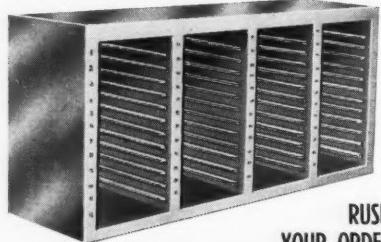
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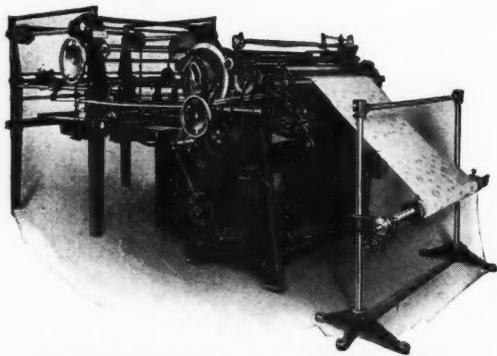
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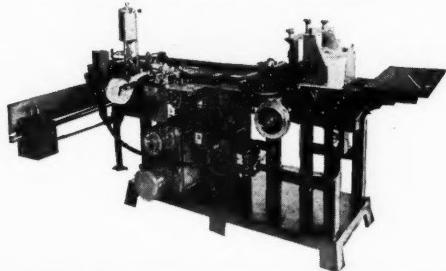
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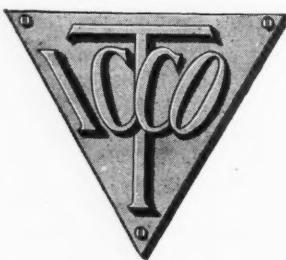
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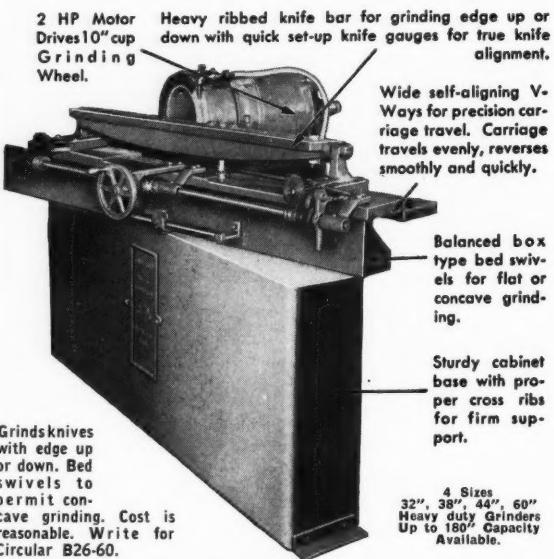
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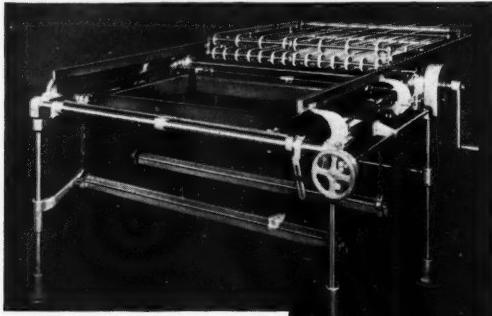
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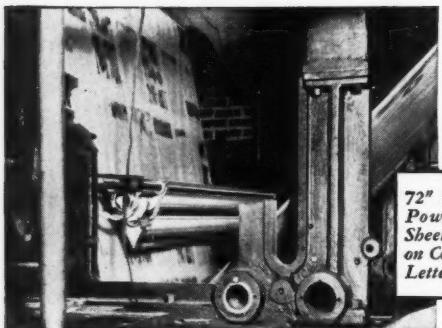
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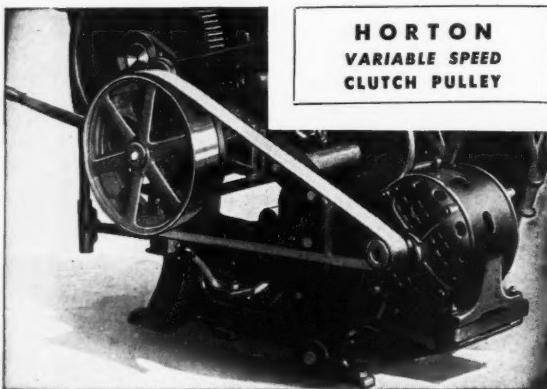
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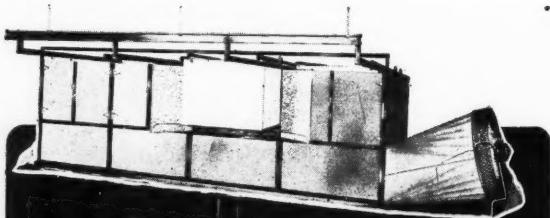
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THE INLAND PRINTER

Volume 121 * April 1948 * Number 1

Published Monthly by Maclean-Hunter Publishing Corporation

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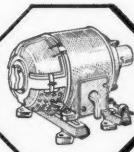
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- **WANTED—Used Linotype Practice Keyboard, Chicago area only. Write Box A-1189 c/o The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Ill.**

- **WANTED—Small hand proof press, not larger than 12½ x 25 inches. Chicago area. Write stating condition and price to Box A-1190 c/o The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.**

FOR SALE

- **GATHERING TABLES**—Two seven ft. diameter rotary gathering tables manufactured by John J. Pleger, Chicago, Ill. The tables are of plywood painted green on four steel legs, complete with ¼ HP motor (single phase 110-volt A.C.) and are in very good condition. Save nearly \$200 each at our low price of \$345—f.o.b. Norfolk, Va. Write or wire P. O. Box 5026, So. Norfolk, Virginia.

- **FOR SALE**—Swink, two-revolution Cylinder Press, takes size sheet 25x38, A.C. Motor equipment, variable speed control, \$400.00. Post Printing Co., Minster, Ohio. Phone 46.

- **MONOTYPE COMPOSITION** for the trade. Rate books, Bus Schedules, Catalogs. Complete make-up. R. H. Freeman & Sons, 2810 Taylor St., Dallas, Texas.

FOR SALE (Continued)

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Miehle Presses—(hand fed) Nos. 1, 2 and 00

4/0 Miehle 46" x 62" with Dexter Feeder and ext. del.

2 No. 1/P Miehle Presses, bed 26" x 34" Dexter Swingback Feeder and ext. del.

14½" x 22" Chandler & Price Automatic Unit

No. 1 Kelly Press 22" x 28"

44" Seybold Paper Cutter, Auto. clamp

57" Dexter Paper Cutter, Auto. clamp

"Cleveland Folder with Cleveland continuous feeder

"Cleveland Folder with pile feeder

"Cleveland Folder with automatic feeder

Christensen Automatic Stitcher, five stations

Thomson Cutting and Creasing Presses, 20" x 30", 22" x 32".

14" x 22" Thomson Laureate Press

Sheridan Die Press, bed 27" x 32"

Eight page Duplex Newspaper Press

Tag presses, 1 and 2 color

Send us a list of your surplus equipment, single units or complete plants.

NORTHERN MACHINE WORKS

Marshall and Jefferson Streets
PHILADELPHIA 22, PA.

Telephone: FRemont 7-5100

- **BOOKBINDERS' MACHINERY**—New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 720 So. Dearborn St., Chicago, Illinois.

(Continued on next page)

MAILING TUBES • WRAPPERS

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For Lithographers, Printers, Newspaper Publishers. All Presses
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Stitching Wire



Seneca stitching wire for Bookbinding
and Box Stitching is available in
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in all popular sizes . . . round or flat
on spools and cores.

SENECA WIRE & MFG. CO.
FOSTORIA, OHIO

FOR SALE (Continued)

A New
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PB-5 of
Stock
Photos
and
Stock
Cuts



Advertising Men, Editors and Printers, Cobb Shinn's newest complimentary showing of Stock Photos and Stock Cuts is ready for you. This new Booklet is forty-eight pages, 9 x 12 inches, plastic bound—showing art that is easy to use and economical.

PB-5 is FREE. Write Now.

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FOR SALE

This equipment is being offered direct from plant where it can be inspected running for the next 30 days.

- 3—No. 2 Miehle Presses, size 35x50 with cross automatic feeder
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- 1—No. 2 Kelly Press, serial No. 01224, with reloading pile feeder
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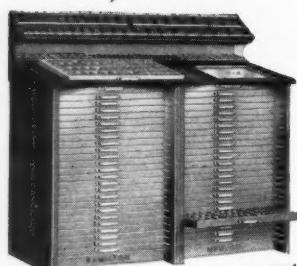
Attractively priced—all equipment must be removed in less than sixty days. For particulars communicate with

NORTHERN MACHINE WORKS

Marshall & Jefferson Streets
Philadelphia 22, Pa. (Fremont 7-5100)

- **FOR SALE:** An Extensive Line of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kans.

(Continued on next page)



Seventeen different designs of Hamilton Type Cabinets for job and newspaper composing rooms are illustrated in Catalog No. 23C which will be mailed you on request.

HAMILTON
MANUFACTURING COMPANY
TWO RIVERS, WISCONSIN



Bond, Ledger and Onion Skin Business Papers of 100%, 75%, 50% and 25% New Cotton Fibre.
FOX RIVER PAPER CORPORATION, APPLETON, WISCONSIN



FOR SALE (Continued)

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Head 12, 15 or 18 pt. high. 75c doz. either size.

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(Continued on next page)

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Specialized Service
For Banks

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NORTHERN STATES ENVELOPE COMPANY, INC.

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The Justrite Line of Banker's Envelopes is complete and will enable you to fill the entire envelope requirements of your Bank Customers. Envelopes have always been leaders for other types of Bank printing business—and a single source of supply covering all Bank needs will be appreciated.

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- **Coupon Window** Envelopes—for the separation and storage of Bond Coupons.
- **BANK PAY** Envelopes—for distribution of Employee Pay Checks
- **CHECK ENVELOPES**—to fit standard checks for mailing—available with window
- **COIN Envelopes**—to accommodate varying denominations of coin
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- **Filing Envelopes**—Policy Jackets—Open End Legal Envelopes

CHICAGO, ILLINOIS
ST. PAUL 1, MINNESOTA

To The Printer Thinking About Tomorrow

THIS advertisement is addressed to the printing organization who is thinking beyond today's busy state. We are mid-western publishers of several technical trade journals. These magazines are now printed in large printing centers but we would like to move them to printers in smaller towns. Are you interested?

We require fairly large press sizes as each magazine is 8 1/8 x 11 1/4 trim, 80 to 96 pages with a 25 to 30 thousand run and has two colors in every form. We need a well balanced shop which has ample linotype equipment, a good bindery and some modern type faces for heads, etc.

To such a plant we will assign one or two of our magazines on a yearly contract basis. To the printer interested in becoming a publication printer this is an unusual opportunity.

Write us. Tell us about your company and your plant. We'll give you plenty of credit and business references and a steady monthly volume you can count on. Today we buy about \$300,000 worth of printing a year. You can have part of it.

Write Box A-1194

% THE INLAND PRINTER
309 West Jackson Blvd.
Chicago 6, Illinois

Classified Buyers' Guide (continued)

FOR SALE (Continued)

FOR SALE

Model CSM3 Intertype, 3 main mags, 3 wide, 30 channel auxiliaries, 4 molds, feeder, top and lower split mags available, 29 fonts mats 6 to 24 point.

Model 26, 42 pica Linotype mixer, new style, 2 main, 2 wide auxiliary magazines, 4 molds, electric pot, Mohr saw, feeder.

Monotype Giant Caster, 4 molds 42-48-60-72 pt., 62 fonts mats

Monotype Material Maker
Monotype Composition Casters
and Keyboards
Large stock Monotype Composition
and Display Mats
and molds (ask for new
list just out).

PAYNE & CRAIG CORP.

82 Beekman St., New York 7, New York
BE. 3-1791

AMERICAN ROLLERS

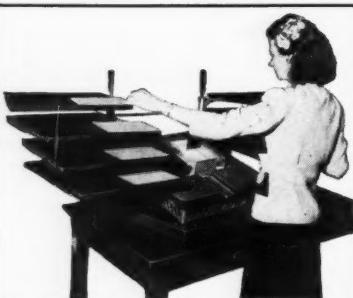
★ They're unexcelled for real durability. Used by hundreds of prominent printers because of dependable performance and better press-work. They'll please you, too. Order a set today.

AMERICAN ROLLER CO.

1342 N. HALSTED ST., CHICAGO 22, ILL.
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• OFFSET PRESS—Miehle No. 34, size 22x34. Dexter suction pile feeder, chain delivery. Serial No. 17224. Available immediately and can be seen in operation. Box A-1185 c/o The Inland Printer, 809 W. Jackson Blvd., Chicago.

(Continued on next page)



CUT COST ON
GATHERING
AND JOGGING

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UNIVERSAL
JOGGER
TILT-A-TYPE
Available Now

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JOGS SHEETS
5x8 TO 19x24
Write for prices, etc.

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Rouse TIME SAVING
EQUIPMENT FOR PRINTERS
Mitering Machines • Composing Sticks • Slug Clippers
Band Saws • Lead and Rule Cutters • Type Gauges
H. B. ROUSE & CO., 2214 N. Wayne Ave., Chicago 14, Ill.

FOR SALE (Continued)

NEW & PRECISION REBUILT EQUIPMENT

- New DIAMOND power cutters, 30½, 34½, 36½"
- New CHALLENGE lever cutters
- SEYBOLD rebuilt automatic clamp cutters, 40, 50, 60"
- CARL KRAUSE 59" cutter
- 2 No. 2 KELLY presses
- No. 3 MIEHLE 33x46 unit
- MILLER SIMPLEX 20x26" automatic oiling system, totalizer, tachometer
- New CHALLENGE E and M paper drills
- New MORRISON saw trimmers
- New CHAMPION ¼" stitchers
- New CHALLENGE hi-speed quoins
- New THOMPSON steel type cabinets and imposing tables
- SCOTT and HOE unit type rotary newspaper presses

TYPE & PRESS OF ILLINOIS, Inc.
220 South Jefferson • Chicago 6

GRINDING

- LINOTYPE—INTERTYPE KNIVES made new again by precision grinding. Mail pair side knives and back knife parcel post prepaid with check of \$4.00. We will renew and mail back prepaid same day received. Money back if not satisfied. Printer Supply Co., 10 White St., New York 13, N. Y.

HELP WANTED

- MILLER MAJOR PRESSMAN WANTED. Pleasant working conditions, excellent opportunity in moderate sized plant in up-state New York city. Give experience, salary first letter. Write Box A-1187 c/o The Inland Printer.
- LOCK-UP: Journeyman wanted by large Ohio printer. Excellent opportunity. Ideal conditions. Write for details, The A. L. Garber Co., Ashland, Ohio.

(Continued on next page)

STEWART'S EMBOSSED BOARD

Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach it to tympan and let press run until dry. Sheets 5¾x9½ inches. \$1.25 a dozen, pospaid. Instruction with each package.

THE INLAND PRINTER
309 W. Jackson Blvd., Chicago 6, Illinois

miller for America's modern pressrooms

MILLER PRINTING MACHINERY CO., PITTSBURGH, PA.

Improve Your Presswork . . . by adding "33" INK CONDITIONER

TO YOUR REGULAR INKS



Contains
GYPOTHOLATE

"33" (Letterpress)

"0-33" (Litho and Multilith)

8-lb. Trial Order

You may return any unused portion (at our expense) if our ink conditioner fails to satisfy you completely. Order today! Prove "33" by test!

100% Guarantee

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IN CANADA—it's CANADIAN FINE COLOR CO., LTD., TORONTO
Export Division: Guterman Co., Inc., 35 South William Street, New York 4, N.Y.

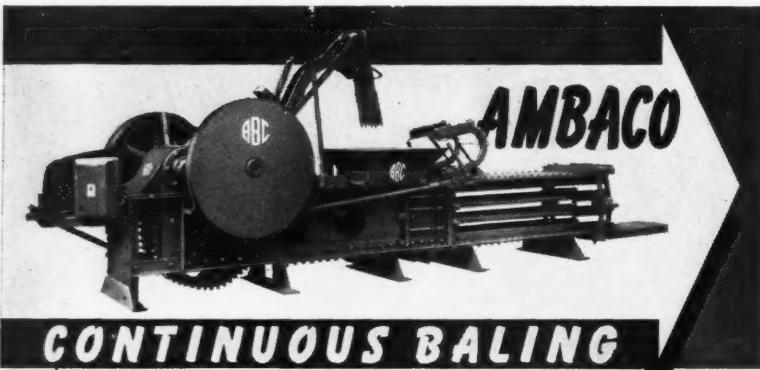


INKMASTER (VULCANIZED OIL)

For smooth, rapid ink distribution.

Positively will not melt at any press speeds. Machine ground surface assures concentricity. Not affected by bearing heat or humidity.

IDEAL ROLLER & MANUFACTURING CO.
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Scrap is salable. It's true. The very nuisance that plagues you—the scrap that imposes a constant disposal problem—has commercial value. A labor-saving AMBACO continuous baler economically bales every conceivable type of compressible scrap, converting it into easily handled, neat bundles that can be SOLD. Tell us what your scrap or by-product is. If it is compressible material, there is an AMBACO baler that can be geared into your operations . . . in such a way that scrap disposal will change from a manufacturing cost to a source of revenue. Write us today.

NOW AVAILABLE SKF EQUIPPED



THOROUGHLY REBUILT BINDERY EQUIPMENT

IMMEDIATE DELIVERY

- 2—No. 3 Smyth Book Sewers.
- 2—No. 4 Smyth Book Sewers.
- 1—National Straight-Needle Book Sewer.
- 1—Lathan Power Punch with punches.
- 1—USMC round-corner & turning-in machine.
- 1—Single Head Brackett Stripper.
- 2—Hand Job Backers.
- 2—Seybold Round Corner Cutters.
- 1—38" Hickok Ruling Machine Feeder.
- 1—Smyth Gluer with conveyor and ringer.
- 1—Burton Rotary Perforator.
- 2—Singer Book Sewers (6-9 and 7-23).
- 3—Portland Power & Foot Power Punches.
- 2—Lathan Stitchers $\frac{7}{8}$ " capacity.
- 1—No. 4 Boston Stitcher $\frac{1}{2}$ " capacity.
- 1—3H Morrison Book Stitcher $\frac{5}{8}$ " Capacity.
- 1—Hand Roller Backer.
- 2—14x22 Colts Presses with Peerless roll leaf feeding attachments.

COMPLETE LINE OF REBUILT BOOK and BOX STITCHERS.

NEW MACHINERY FOR SALE
Model "A" Champion Book Stitchers, capacity $\frac{1}{4}$ ".
No. 26 Champion Stitcher Heads for Automatic Gang Stitchers.
Morrison Book Stitchers— $\frac{3}{4}$ ", $1\frac{1}{2}$ " and $2\frac{1}{2}$ " capacities.

JAMES H. JONES COMPANY
128 North Clinton St. • State 1670 • Chicago 6, Ill.
We Buy Used Printing and Bookbinding Equipment



CONSOLIDATION Surplus Equipment Available

CYLINDER PRESSES

- 62" Michle Two Color Unit
- 56" Michle Automatic Unit
- 46" No. 3 Michle Hand Fed Presses
- 29x41 No. 4, 4R Michle Hand Fed Cylinders
- 22x34 Michle Pony Hand Fed Cylinders
- 27x31 Miller 4 Track 2 Color Late Style Automatic
- 3 No. 2 Kelly Presses
- Miller Simplex
- Michle Verticals
- Hand Fed and Automatic Platen Presses

BINDERY EQUIPMENT

- Seybold 50" Precision and 10Z Cutters
- Seybold 48" Auto Clamp Cutter
- 34" and 38" Oswego Automatic Clamp Cutters
- 34½" Diamond Cutter
- 2 Sheridan 3 Knife Continuous Book Trimmers
- Christensen Gang Stitcher
- Rosback Gang Stitcher
- Latham Model 104 and Model 1 Monitor Stitchers
- Cleveland Automatic Folders, Models B and W

J. SPERO & COMPANY
372 W. Ontario St., Delaware 5966, Chicago 10, Ill.

Classified Buyers' Guide (continued)

HELP WANTED (Continued)

- **COPY-READER and TYPOGRAPHIC EDITOR**, to handle copy, typographic specifications, proofs and layout for a large multi-volume Biblical commentary, and to serve as liaison between editors and printers. Experience and ability to work with minimum supervision necessary. This assignment will last two or three years, with similar position with large publisher to follow. Give age, experience, present connections and salary required in first letter. Absolutely confidential. Location New York. Write Box A-1188 c/o The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.

- **PRODUCTION MANAGER**—by letterpress plant, union, operating two shifts, Monotype, Linotype, Miehle presses, edition and pamphlet bindery, producing all kinds of commercial work, publications and text books. This is a most unusual opportunity for right man with initiative capable of assuming responsibility and training others, with a financially sound company in Missouri, to replace officer in charge who is retiring in two years. To be considered, give age, education, experience in detail, family, and salary desired, enclose photograph. All replies held confidential. Write Box A-1188 c/o The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.

MECHANICAL OVERLAY PROCESS

Leading Printers and Publications
Now Use COLLINS

CHALK RELIEF OVERLAYS FOR ALL HAFTONE MAKEREADY

Great improvements over slow hand-cut Overlay method. Low cost, saves time. Improves quality. Apply on company letterhead for free instruction books and prices.

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MOTOR CONTROL & EQUIPMENT

- CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Dr., Chicago, Ill.

(Continued on next page)

Classified Buyers' Guide (continued)

Ti-Pi
REG. U.S.
PAT. OFF.
314448
RUBBER PRINTING PLATES
AND CUTTING TOOLS
SOLD BY LEADING PRINTERS SUPPLY DEALERS
USED BY LEADING RUBBER ENGRAVERS
Ti-Pi CO. 1000 BROADWAY - KANSAS CITY, MO.

SITUATION WANTED

- **PRINTERS**—Offset or letterpress contemplating lithography. Capitalize on 20 years experience in all phases of estimating, purchasing and producing quality offset. Supervise comp., art, camera, plate and press depts. Create sketches and render art for camera. Mark copy. Strip and separate fine color. Salary high. Write Box A-1191 c/o The Inland Printer.
- **SITUATION WANTED**. Position as Press-room Foreman, by matured Rotary pressman. Write A-1192 c/o The Inland Printer.
- **STYLIST and PROOFREADER** experienced in high quality letterpress and offset work; mastery of English, French and Spanish; familiar with Monotype and Slug composition would accept responsible position anywhere on the continent where living accommodation for three is available. Write A-1193 c/o The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Ill.

TYPEFOUNDERS

Alternate Gothic Italic

14 to 36 pt. Cast from best-quality hard foundry metal. In stock for immediate delivery. Write for showing of all sizes and prices.

ACME TYPE FOUNDRY
633 Plymouth Court Chicago 5, Ill.

- **DURABLE FOUNDRY TYPE**; attractive faces; send for circular. Northwest Type Foundry, Minneapolis 15, Minn.
- **THE BAUER TYPE FOUNDRY, INC.**, 235 East 45th Street, New York, N. Y. Producers of fine type faces.
- **WANTED**—Hard foundry type metal for cash or trade. Missouri Central Type Foundry, Wichita, Kansas.

TYPEMETER

ELCO A simple, easy-to-use method of copyfitting for advertising layout. Accurately shows the number of average characters of any typeface, any size, in lines of any measure. Five dollars a copy with all instructions. Book Dept. The Inland Printer or write Elco Typographic Service, Second & Dueber, S. W., Canton 6, Ohio.

WIRE

• **SPECIFY PRENTISS** Stitching Wire. Over eighty-five years of wire drawing experience. Supplied in coils or on spools. Sold by leading dealers everywhere.



BLAME IT ON THE WEATHER

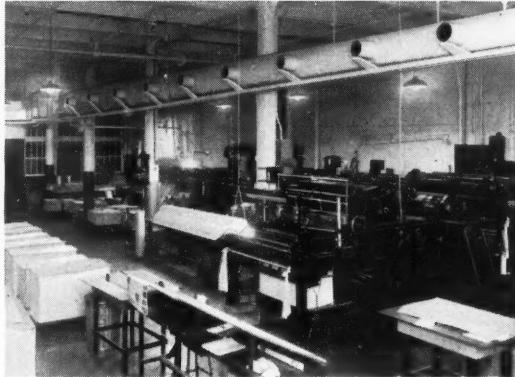
Printers have known for several years that changing weather conditions are the cause of many of their troubles. Throughout most of the year they are burdened with static, poor register, offsetting, wrinkling, and numerous roller adjustments.

Now it is possible
to control these
problems by elim-
inating the cause.

Bahnsen AIR CONDITIONING

FROM THE SMALLEST JOB SHOP

where inexpensive Bahnsen Centrifugal Humidifiers will accurately control humidity at the proper level.



TO THE LARGEST PLANT

where refrigerated air conditioning gives absolute year-round control over temperature and humidity—"the weather" in your plant.

Write for Bulletin 333

Bahnsen AIR CONDITIONING **System** ENGINEERS
THE BAHNSEN CO. REFRIGERATION LIQUID EXPANDING
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W. J. Westaway Co., Ltd., Hamilton, Ontario A-3 Virginian Apts., Greenville, S. C.

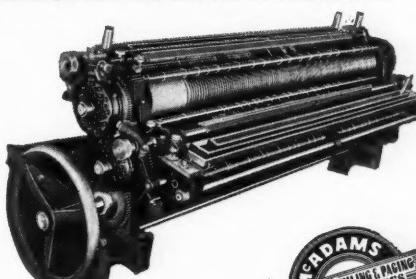
MARVELOUS NEW INVENTION—McADAMS QUADRUPLE RULING MACHINE RULES TWO SIDES AT ONCE AND IN BOTH DIRECTIONS

McAdams has developed the new cylinder type of Pen Ruling Machine which at high speed turns out beautiful pen ruling. This remarkable invention rules both sides of the sheet at once—and in the Quadruple assembly two sides and in both directions at one feeding.

Everything is automatic—variable remote control—simple and easy to operate. Learn about this practical master-ruler that will save labor costs and give you maximum production of uniform ruling.

JOHN McADAMS & SONS, Inc.
20-22 KNIGHT STREET • NORWALK, CONN., U.S.A.
ESTABLISHED 1842

WRITE FOR FREE BULLETIN I-203 — GIVES COMPLETE DETAILS

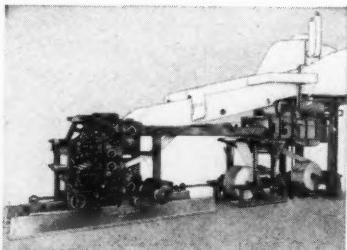




"Take my word for it -- it's great!"

"Yes—the new Hess & Barker Rotary Press is extremely accurate—at all speeds.
"Yes—it has automatic lubrication. You don't have to worry or think about that.
"Yes—it has push button control. Easiest ever!
"Yes—it's fast. New speed records on 4 and 6 color printing are achieved every day.
"Yes—it has proven trouble-free and just as fast on any stock up to 240 lbs.
"No—you can't buy a finer press, or one that will pay its own way in such a short time.
"See this press in operation and you will really TAKE MY WORD FOR IT—IT'S GREAT!"

*Write for fully illustrated folder today.
It tells a sensational printing story!*



HESS & BARKER ROTARY PRINTING PLATE SHAVER

Simple, accurate, durable, trouble-free. Fewer moving parts assure low upkeep cost. Controlled heights within .001". Saves valuable make-ready and production time. Illustrated folder on request.



HESS & BARKER

PRINTING PRESS AND EQUIPMENT MANUFACTURERS



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TELEPHONE PE 5-4070

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The Orange Disc
November December 1947

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